SQUARE DANCING

OCTOBER, 1975

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MIKE

(See page 14)

official magazine of The Sets In Order AMERICAN SQUARE DANCE SOCIETY

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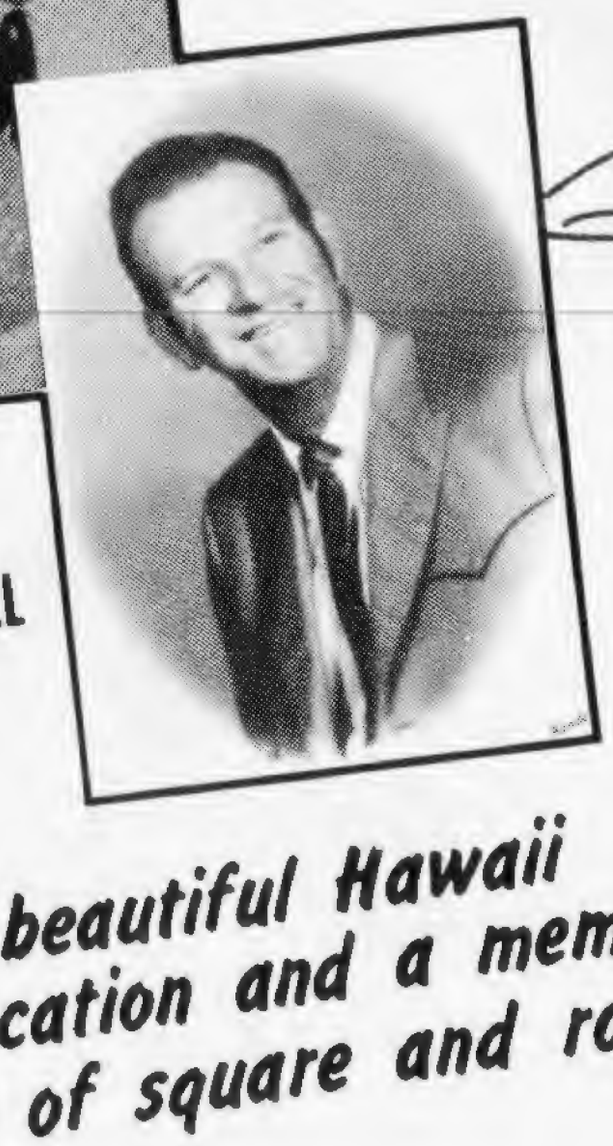
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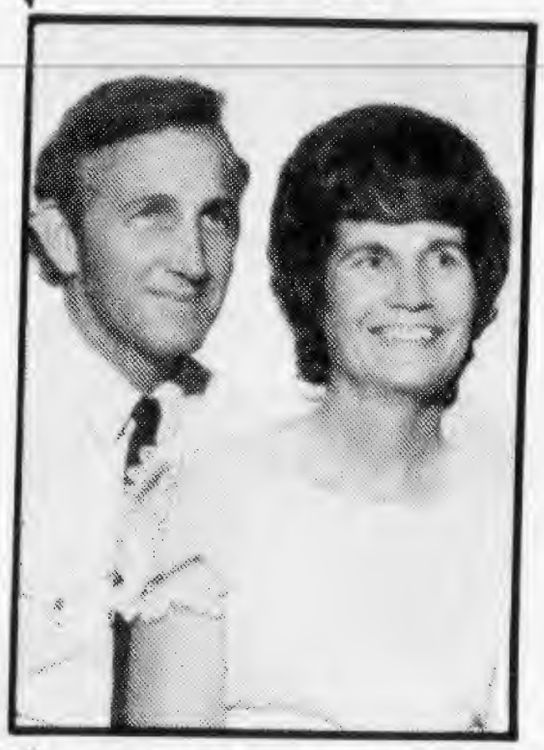
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I want to thank the party that found my wallet at the 24th National in Kansas City and returned it to the Lost and Found with everything intact.

Mary Rogers
Gassville, Arkansas

Dear Editor:

Some years ago we started off our "Traveling Spoon" and we have heard nothing of its whereabouts for a couple of years. If anyone has any information about it we'd appreciate it if they would contact the Ptarmigan Twirlers Square Dance Club, Box 2323, Yellowknife, N.W.T., Canada.

Bob and Ethel Fyfe
Yellowknife, N.W.T, Canada

Dear Editor:

Wade and I enjoyed the article on Clogging in the July issue of SQUARE DANCING. We have just returned from the 24th National where, as Clogging Coordinator, we taught approximately 800 dancers per day to clog.

(*Please turn to page 57*)



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SQUARE DANCING — OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY — Vol. XXVII - No. 10

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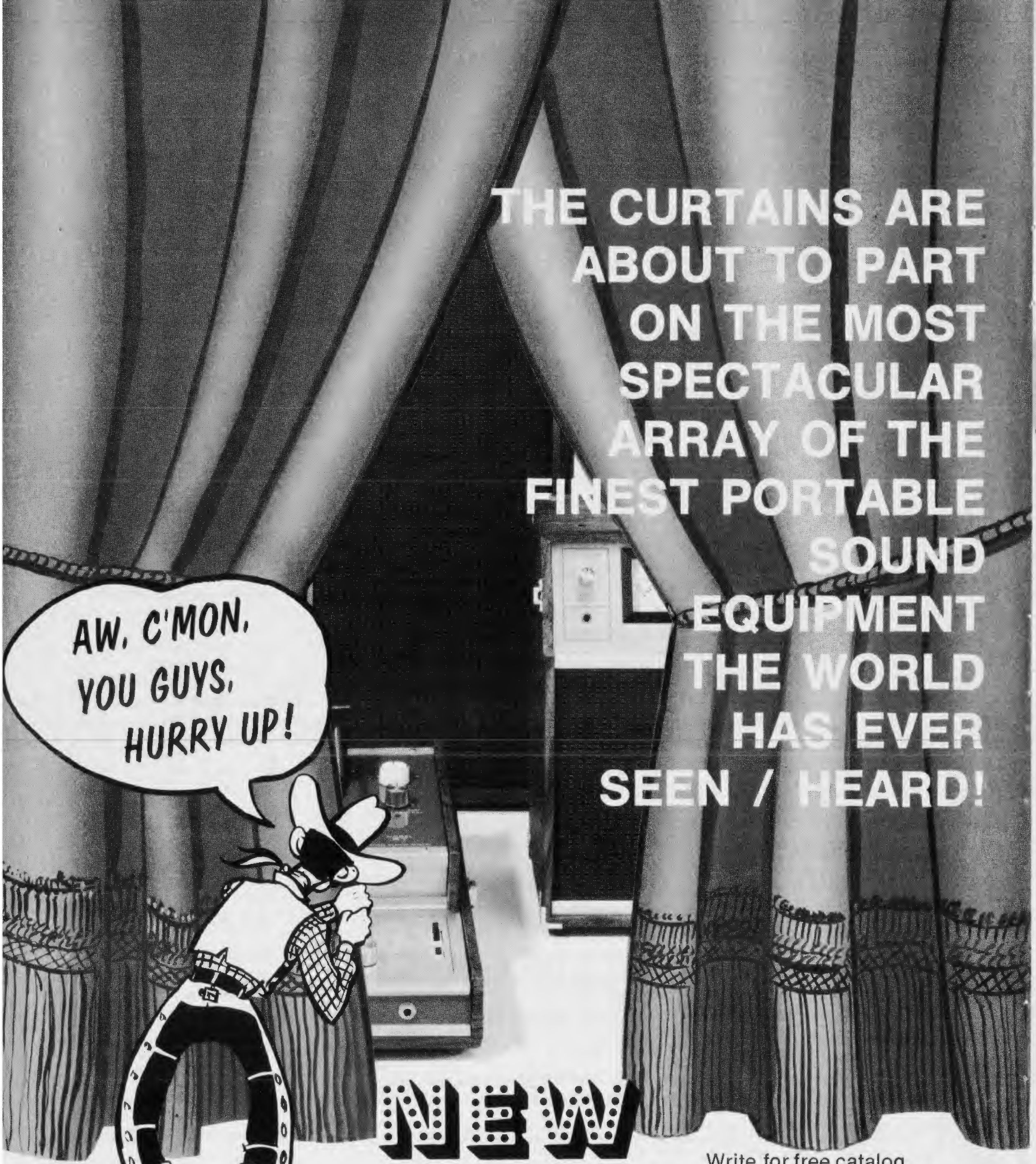
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RED HOT Line

LOOK OUT MARLON BRANDO: California caller Bruce Johnson is the latest to join the acting ranks in Hollywood. He will appear in a speaking/calling role in the movie titled "The Woody Guthrie Story." Bruce plays the part of the town barber/caller.

AUDIO & VIDEO: A Los Angeles TV station is planning to produce a series of public service video tape TV spots to tie in with new class recruiting. The L.A. channel picks up the ball and will make tapes available to other cities....United States Information Agency (USIA) is preparing a 5-minute documentary on square dancing for release to over 80 countries overseas.... Lloyd Shaw Records has a new contra series in the works for release to tie in with the Bicentennial....Jerry Helt will do an LP album for Blue Star label featuring a series of four choice quadrilles - flip with music on reverse side....Whoops! The new "HILTONS" have actually been in production for a year despite notice in the September HOT LINE to the contrary.



"Jan"

WE'RE SAD INDEED to relay word of the passing of Jan Kronenberger, wife of former caller, Arnie Kronenberger, in Marina del Rey, California, on August 19. Jan was a vital part of square dancing in the "boom" days of the early 50s and she will be missed....Gene Brundage, mother of callers Bob and Al Brundage, passed away in August. "Mother" Brundage spent more than 40 years accompanying square dances, having put together a musical group in the mid-30s. Her two sons and husband all went the calling route encouraged and accompanied by Gene.... Leonard Allen, caller and enthusiastic supporter of square dancing, passed away at his home on Catalina Island, California....We join with square dancers everywhere in extending sympathy to the families.

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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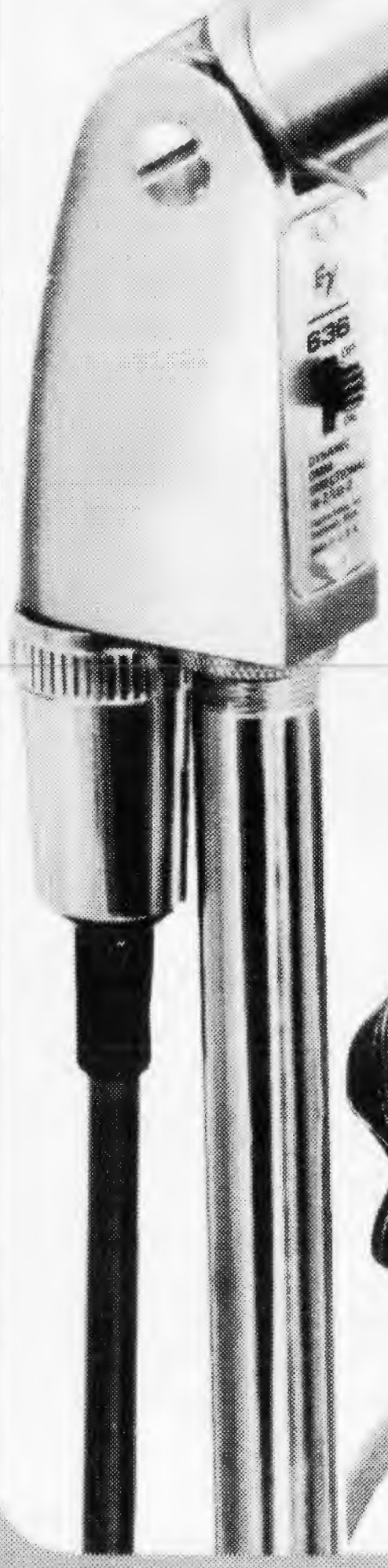
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AS I SEE IT

bob osgood

October, 1975

THIS PAST SUMMER was marked by several of those "special occasions" that make this activity so meaningful.

First of all was the Silver Anniversary of Asilomar Square Dance Vacation Institutes and memories by the bucketfuls poured out of the woodwork. Among the capacity crowd at the Monterey, California, conference grounds were many on hand for the first time. But also present were a large number of "old timers," veterans of Asilomars past, going back to our first session in the summer of 1951. It was a truly great week—worth waiting twenty-five years for.

A second "special" was the cross-country visit by 40 New Zealand square dancers. Accompanied by their caller and leaders, Art and Blanche Shepherd, these five squares did more in their short visit to cement relations between our two countries than any number of diplomatic missions could ever hope to accomplish. We felt particularly fortunate to have them with us for the week at Asilomar. We can anticipate more visits of this type during the coming year so get out the "Welcome Mat" and prepare yourself for a great experience.

Callerlab's Mainstream List

SINCE PUBLISHING the suggested list of mainstream basics—movements that CALLERLAB has suggested for those who dance at least once each week and who have been dancing for some time—in the June and July issues, we have been hearing quite a bit on the subject. Most of it is good, praising CALLERLAB for taking the initiative to analyze today's dancing and to come out with what appears to be a good list.

Some of the comments have had to do with the omission from the CALLERLAB list of some of the basics that appear on the basic 50 and extended basics (51-75) lists. As an example, Rowan H. Voss in Rockford, Illinois writes, "How could we dance without a Dixie Chain?" Other letters said "What do you mean by substituting Zoom for Substitute?" And they went on to point out that the two movements, while accomplishing virtually the same end results, each have their place and each one fits best under differing circumstances.

"I seldom go to a dance that doesn't include 'Arch in the Middle and the Ends Dive In'," writes one reader. This is probably echoed by any number of dancers and substantiated by callers who feel that the basic created by Ed Gilmore more than twenty years ago is established as a firm foundation basic.

Some of the comments have had to do with the order in which the basics were presented in the Mainstream list as shown in the June '75 issue. "The list should either be alphabetical, in family groupings or in a suggested order of teaching. It can't be all three," is a typical comment.

As you remember, the list starts out with fairly easy material corresponding in a way to the suggested order of teaching in the SIOASDS basic and extended basics list. However, in several instances when it hit a specific movement that was part of a "family" grouping i.e. "Chain" it disregarded the teaching order entirely. While it's quite conceivable that Two Ladies Chain and Four Ladies Chain might be taught during the same class lesson, 3/4 Chain, which is part of CALLERLAB'S family grouping, would be taught at some later time.

Another example of this is the Circulate movement. While it's quite feasible for a caller to present all the standard forms of Circulate in one lesson, he would probably wait until the dancers have had several lessons to practice the movement before introducing Box Circulate and Single File Circulate. At

this point, the Mainstream List as it fits the SIOASDS sequence (see the July '75 issue) appears to be a workable translation.

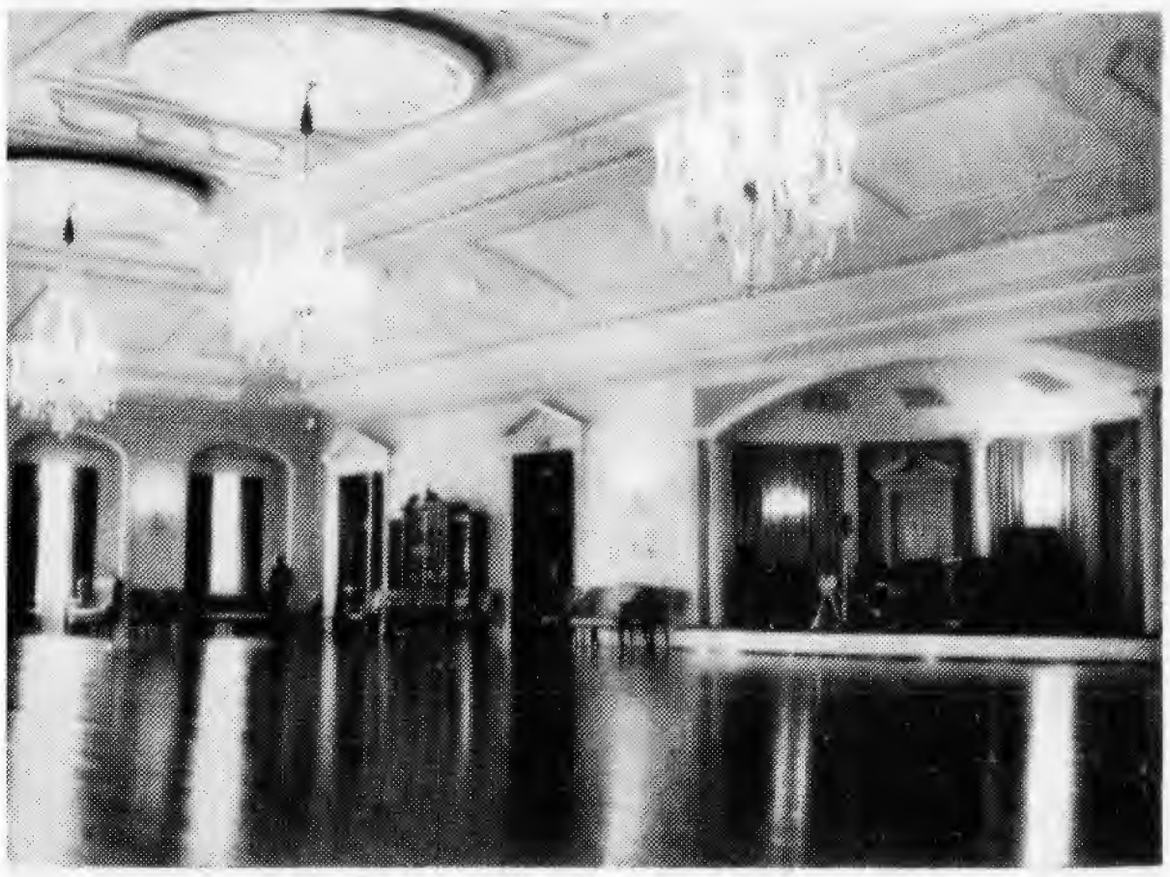
All in all, CALLERLAB'S first effort appears to be an excellent one and it will be interesting to see just what develops by the time the list is reviewed next April.

A Ford Legacy

TIME AND AGAIN as we have been working on the Bicentennial pageant series (see Page 19) the names Henry Ford and Benjamin Lovett have popped up. We imagine that over the years folks have wondered just what had the inventor of the "tin Lizzy" to do with square dancing and just *who* was Benjamin Lovett? And what did he have to do with square dancing?

Briefly, Mr. and Mrs. Henry Ford were great enthusiasts of square dancing. As a matter of fact in the early 1900s they formed a Henry Ford dance group and Mr. Ford hired Benjamin Lovett, an expert in the field of square dancing at the time, to teach and call for the group. Out of the relationship came a rather remarkable book "Good Morning," which featured the calls and music of square dancing, and a series of phonograph records, some with calls, that utilized many of the dances in "Good Morning."

Perhaps one of the best indications of Ford's attitude toward square dancing and Benjamin Lovett was the construction of Lovett Hall. When you visit Greenfield Village,



Lovett Hall

in Michigan you can still see this fabulous building complete with priceless hardwood dance floors, reportedly constructed at a cost of more than one million dollars. Translated into today's dollars the cost would have to make it just about the most grand, most expensive of all square dance halls built anywhere.

Over the years we've heard many things about Henry Ford and his dancers, of how at one time the group met every Saturday evening and had two dance programs that were alternated. One Saturday the group would dance one program and the following Saturday they would dance the second. So well established were the programs that the dancers knew, if they came a half hour late, exactly what couple dance, line dance or Quadrille might be in progress at that precise moment.

Henry Ford's influence on awakening the world to square dancing might be likened in a way to the overseas travels of the now Queen of England. While yet a princess, she and Prince Phillip visited Canada and, during the course of many official and unofficial activities, took part in a square dance. Almost overnight stories of the soon-to-be Queen of England square dancing spread around the world. A picture of Her Highness during a Royal Grand Right and Left hit virtually every newspaper from Hong Kong to Cucamonga. As a result, square dancing became "the thing to do" and the episode ushered in an era of square dance enthusiasm that has never died.

In a like manner, when Henry Ford, a familiar name in every household, square danced, the world knew about it. And so his influence added to that of Lloyd Shaw and some of the other early leaders, has played a part in the growth of today's square dancing.

At one time it wasn't difficult to run across people who had actually danced with Henry Ford on the teakwood floors of Lovett Hall. Today it is rare indeed. That's why, when we began corresponding with Mrs. Fenton Sellers who, with her husband, danced with Ford, we began to get a whole new concept of this era. Here are excerpts of a recent letter from her.

"Colonial Dances have always been fascinating to those who danced them and they caught the attention of a famous American, Henry Ford the elder. As with many of his

(*Please turn to page 72*)

A NEW DANCERS SPECIAL

Dear New Dancers,

You are now becoming a part of what is indeed one of the greatest participation hobbies in the world. Happy dancing!

A VERY WARM WELCOME into square dancing! Those of us who have been through a course of lessons before you, greet you, and tell you most enthusiastically that some of the happiest days of your life lie ahead.

Whatever it was that brought you into this activity, whether it was the recommendations of friends, curiosity, or just the desire to learn something different, you will soon be discovering many reasons to be glad that you did take the *big step*.

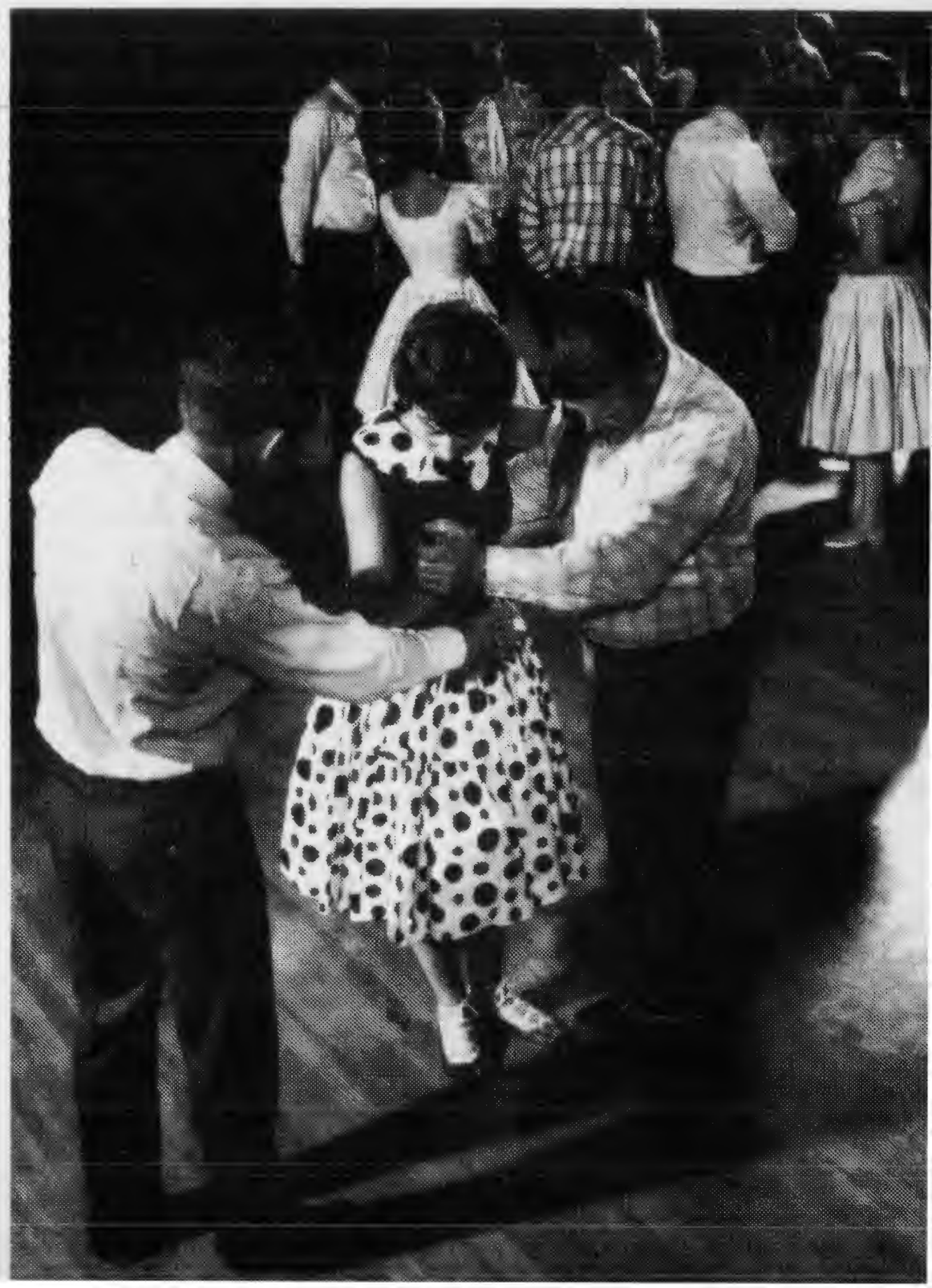
This, in all probability, is your first introduction to SQUARE DANCING, official publication of The Sets In Order American Square Dance Society. In the coming months this special section will be directed just to you. In these pages enthusiastic dancers who have learned to square dance during the last few years will have an opportunity to express various discoveries and feelings they have regarding square dancing. With the aid of pictures, special suggestions and comments from square dance leaders, we intend to help make your introduction into square dancing especially meaningful.

The Ground Rules of Square Dancing

In the special "Square Dancers Indoctrination Handbook (see page 13) are listed the ten commandments of square dancing, known to many as the ground rules of this activity. You'll find a complete write-up on each one of the ten points in the handbook, but here, briefly, is the list.

1. Be a good listener.
2. Get into squares quickly.
3. Be a courteous dancer.
4. Be on time for clubs and class.
5. Be a thoughtful dancer.
6. Be a cooperative dancer.
7. Take it easy.
8. Be a friendly dancer.
9. You're never through learning.
10. Enjoy yourself—have fun!

Having trouble? That's normal—ask your caller and let him help you.





Don't worry—you'll be dancing as well yourself in no time at all!

Our thanks to our models, members of the Slow Pokes, Sets In Step, and Hoop De Do Square Dance Clubs.

The first rule, BE A GOOD LISTENER, is placed at the top of the list intentionally. If there is one single factor that sets square dancing apart from almost any other recreational activity, it is the very fact that during a square the caller must be heard *and understood* before a dancer can follow the calls.

We'll be talking more about these ten commandments during the coming series.

We have selected at random some points which have proved to be of great interest to new dancers in past years. Possibly many of these have already been touched upon by your caller. In a few instances we may be anticipating some of the questions that may come into your mind during the learning period.

POINT. Be encouraged in the beginning if 90% of the time you stick out the correct hand for an allemande left. It takes a little while for your learning processes to get into full swing. For some it's been years since we learned to follow directions, so these movements and this language of square dancing will take a little time to sink in.

POINT. The responsibility of being friendly rests on the shoulders of each one of us in square dancing. Don't hesitate to introduce yourself to others in your group and in your square.

POINT. Perhaps you've discovered that you require more time to promenade around the square than other dancers. If this is the case, try promenading closer to the center of the square or, if you are in a circle, make the circle a little smaller. Take short steps and make them smooth, gliding steps rather than hopping, skipping ones that will tend to wear you out. This effortless gliding square dance walk, moving on the balls of the feet and to the beat of the music, once learned, will be the movement you will be using in everything you do in square dancing. So, it's well to get it down pat early in the game.

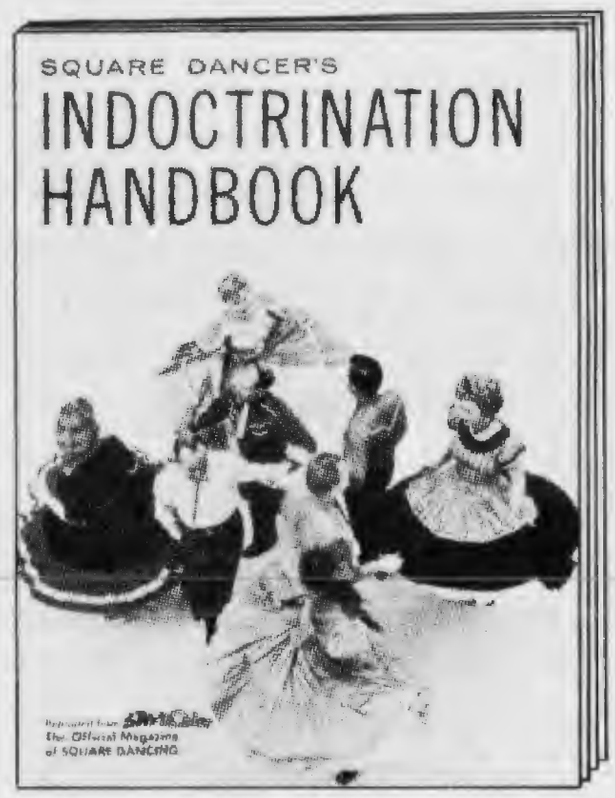
POINT. There's a good time to ask questions and there's a good time to listen. Often, your caller will explain a movement completely if you'll just be patient. Quite frequently, the question you would like to ask will be answered in the course of the instruction. However, if you're having difficulty and if something isn't clear to you, by all means let your caller know you are having a problem. Chances are, he will already have sensed it.

POINT. If you find you're having trouble let your caller help you. Your caller can very well become one of your best friends, and his desire is to see you happily on your way to become a square dancer.

POINT. As you've discovered by now, making a goof in square dancing is no great social blunder. It casts no permanent blot on your character so when you feel you've made a mistake, remember that the object is to recover as quickly and effortlessly as possible. In most instances, it's wise not to try to catch

FIRST THINGS FIRST

As in any activity, there are certain interesting aspects about square dancing, other than the dancing itself, which every dancer will need to know. These points, including what to wear, the ten ground rules of square dancing, moving to music, how square dance calls are made, and many others, are included in a special sixteen page "Square Dancers Indoctrination Handbook." This invaluable booklet is a compilation of thoughts, suggestions and helps for every new dancer. You may have a copy by sending 15¢ to The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, California 90048. *Ask for Square Dancers Indoctrination Handbook.*



up with a movement already in progress but rather to return to home position—return to neutral—and wait for something familiar to come along.

POINT. If you find that you are catching on to the new calls and instructions your caller is giving you, great for you. Just don't allow yourself to become angry with anyone who might be a little slower in learning and don't ever become angry at yourself! Avoid trying to become a teacher. You'll be able to help most by just being in the right place at the right time with the proper hands ready for action. By all means, don't allow yourself to become a TRAFFIC COP.

If your learning group utilizes the services of experienced dancers as helpers, you'll note that their greatest help to the new dancers is just by setting a good example, not by pushing or pulling. This, incidentally, is an excellent time to salute the helpers. If there are some of this noble breed in your group, you might make it a special point after the next class session when you are saying thank you to your caller to also say thank you to the helpers.

POINT. A distinguishing factor of today's square dancing as compared to the old barn dances of yesterday is the sound of a square dance in action. The whooping and hollering may still exist to a degree but it usually occurs after the square is complete or at strategic places within a square, where the noise will not interfere with the call. Hearing the calls clearly is of vital importance to every dancer. Conversation or unnecessary noise may conflict with a crucial call and cause a square to lose its means of direction.

POINT. It won't be long before you're dancing right along with the most experienced dancers. Don't let yourself get impatient but enjoy each step of the way, knowing that the true fun in square dancing isn't based on "how much you know" but on how well you can do those things you already have been taught and, how friendly you are.

This is just the Beginning—In the coming issues we'll be discussing what to wear and how to make "learning" easier. We'll cover some of the aspects of square dance class and club activities that you'll want to be involved in as your knowledge of the activity increases. There's lots more to come!

Introduce yourselves—No need
waiting for someone else to do the job.



MEET MIKE



Here is a non-technical appraisal of one of the callers' most valued working allies—the modern miracle—the microphone.

YEARS AGO, before the creation of modern highways and the invention of the gas buggy that transports today's square dancers across town in just minutes there were no modern public address systems and a square dance caller was limited in his work by the number of moving, laughing and stomping dancers who could hear and *understand* his calls. For that reason many an old-time caller developed a nasal twang to his voice that could cut across the floor sounds and be heard over or under the sound of the fiddle. Of necessity his calls were simple, his commands usually brief. The complexities of contemporary calling would have remained an impossibility without the help of a microphone and the sound system.

Today a caller doesn't have to shout in order to be heard when using a microphone. The very purpose of the mike is to increase the volume of the natural voice so he just lets the microphone and the public address system do the work for him.

It wasn't too many years ago when the standard microphone used by a caller cost $12.00 or less, was shaped like half of a small football (or a large egg) and was of a crystal variety. A caller soon learned that this type of microphone would not stand up under changes of heat and cold. Over the years microphones, like the public address systems they complement, have changed radically in shape, weight and performance.

What is a Microphone?

A microphone is a *transducer.* That means that it changes one form of energy into another. Specifically, the microphone converts the air pressure variations of sound into corresponding changes in output voltage. Techni-

CAN YOU HEAR BACK THERE?

Testing, one—two—three. . . .

What is the best way to check whether your microphone is turned on and functioning satisfactorily? Is it your habit to tap with your fingernail on the microphone head? Perhaps you enjoy blowing or whistling into the face of the receiver. While not all of these methods may damage the microphone, some of them will and at best they are all irritating to an audience of dancers. Why not use the simple expediency of starting to talk? Try "May I have your attention, please." Often this method gets the attention of the dancers quickly and you can tell from your monitor whether the sound system is operating satisfactorily or not. If you really want a reaction from the crowd to see whether your voice is reaching the corners of the hall, try saying something that you think might attract their attention. (For example try "One million dollars," "Raquel Welch," "Free prize"—one or all of these should begin to get the attention of the dancers.)

cal articles covering the construction and functions of the modern microphone are not difficult to acquire. Your dealer will often have technical material he can give you and you can usually count on at least some descriptive information coming with every new microphone you purchase.

However, the average caller knows little or nothing about such matters and finds that by following certain intelligent practices governing the care and use of the microphone it will serve him well. Then, if and when the need arises, the manufacturer or some qualified individual will usually take care of minor repairs or service the microphone at regular intervals. With that in mind, we will concentrate on those things that Mr. Average Caller *can* do to get the best use out of his personal microphone.

That Monster—Feedback

The conditions under which a caller must perform call for a microphone with very definite characteristics. Working in close proximity to loud speakers, producing sound loud enough to be heard clearly by all the dancers in the hall, presents the ever-present possibility of feedback. Feedback is that *howl* you hear when the sound coming from the speakers is fed back into the microphone and is generated through the system.

Almost any microphone will feed back. For this reason, a caller will first of all want to select a quality mike that has less tendency to feed back and then he will take the necessary precautions of working closely in front of it, checking out various positions.

Often when you see posed pictures of callers holding a microphone, you will find that the mike is held off to the side or down below the chin. This is strictly for the benefit of the photographer.

For your best results *it is imperative that you work close to the mike.* Jim Hilton, creator

VIEWPOINTS DIFFER

Not all the experts questioned relative to this article agreed on the most efficient angle for holding a microphone. While it is true that when placed on a stand the microphone is frequently at a near-horizontal position, there do seem to be differences of opinion relative to how it should best be hand-held. One insists strongly that the mike should be held directly out, just a fraction of an inch away from the mouth as a safeguard against feedback. Others emphasize that it is better to hold it down, or at a 45° angle and call over it, as a means of achieving greater clarity.

The caller should be the final judge, trying out different angles with different mikes. At the same time he must take into consideration the sound conditions in a particular hall at a given time. The proximity of the speakers, the noise level in the hall, the public address system he is using—all are important factors that need to be considered.

The way you hold your microphone evidently depends greatly on what model of mike you use and the public address system involved. Keeping the head of the mike close to your mouth (A) helps to avoid feedback. The slight tilt or angle (B) or holding the microphone vertically (C) and calling over it are approved methods with some models. Moving the head away from the microphone without also moving the mike (D) is a no-no. Our model is Harry Probert.









of Hilton public address systems, says: "You want to *kiss the mike.* Cozy up to it. A quarter of an inch to half an inch will give you the best results. A microphone held at a 45° angle loses some of the effectiveness. Holding it on your chin and talking over it not only loses a great deal of what you have to say, but it picks up more of the floor noise and feeds it back through the public address system. This would be true for all the mikes a caller might use. With the microphone held low, the harmonic tones of your voice are lost. These harmonic tones fill out your voice and make it sound more natural. With the microphone held low, the voice sounds flat and loses much of its pleasant characteristics.

"When working with a microphone we are faced with an inverse square law, which says that if we have our mike at a set distance, say half an inch from our mouth, and we suddenly move it twice that distance, one inch from our mouth, we don't have half of the sound left, we have only one-fourth of it left. For this reason any small variation or movement of the mike away from the mouth causes a rapid loss of sound.

"Our modern microphones have built within them filters to take away much of the breath noise that used to result from the older microphones. The newer microphones have excellent built-in blast filters. These are so named because they filter out blasts of sound. This allows the caller to work very close."

Speaking on this point, Bill Raventos, Marketing Manager for Electro-Voice, Inc., says, "P-popping and Ts and Ss which are problems really stem from improper vocalization on the part of the caller. The microphone can help to alleviate some of the problems, but that's like treating a symptom rather than a cause in medicine. The blast filters certainly do help, but even the most heavily blast-protected microphones can still be 'P-popped' by someone who really tries."

Bob Newcomb, head of Newcomb Audio Products, producers of Newcomb sound systems, says that while a caller should work right into the mike, he will find that by angling his microphone down about 45° he will avoid the puffing sounds that come into his voice, while still picking up the necessary sounds that must get across to the dancers. In other words, the angle that the microphone is held doesn't diminish the necessary high tones but it does help to diminish the breath sounds. Important, of course, is that the caller should be aware of keeping his mike a uniform distance from his mouth.

What happens when you are calling with the volume set just right for the average projection of your voice and, at a specific point in a singing call or a patter call, you want to raise your voice for emphasis or interpretation? Rather than fooling with the voice gains on your system, simply move the microphone head directly away from your lips a few inches, bringing it back when you return to your normal voice projection.

Some callers who have the natural ability to produce special effects with their calling, like a real low "buhhh," resort to a directional mike that has the quality to bring in a tremendous amount of bass. If the accoustics are excellent a caller might get by with it. However, if the hall is large and reverberant, a caller can get in trouble because he can lose all the S and T sounds so necessary in square dance commands.

AN ASSOCIATION SERVICE PROJECT

An often repeated suggestion coming to us is that some system needs to be devised so that callers can check out various microphones under actual dance conditions before making a final purchase. Because microphones do represent a sizeable investment of $60.00 or more, there should be some way to insure microphone purchases before they are made.

One method might be through a project of local caller associations. Setting aside one meeting during the year, all callers in the area might bring their microphones with them. An effort should be made to have as many different models available as possible. Setting up a number of different types of public address systems and operating under dancing conditions, callers could then have an opportunity to work with a number of different types of microphones.

The individual caller's personal reaction to the microphone as well as the combined impression of the others in attendance could help to establish just what microphone appeared to be best suited for that particular caller. Local dealers and suppliers might be in a good position to help by making available different microphone models that could be tested in this manner. Note to Dealers: Electro-Voice does protect its dealers on this. Check if interested.



Kip Garvey
EV-635A



Jeanne Moody
EV-674



Bob Yerington
EV-631A



Johnny Schultz
EV-636

What about the tendency for a caller to hold the mike in such a way that he puts his thumb just below his lip in order to "lock" it into lip direction? What this does is change the complete response of the microphone and, depending on the sound system a caller may be using, it will work in some cases. However, with equipment where most of the bass has been "rolled out" a caller is working close to feedback conditions. Grasping the microphone, with his thumb touching just below his lip, can cause it to go into feedback.

An Important Fact

Remember, *your microphone picks up only what you put into it.* For clear reproduction you must be able to speak, call, and sing with great clarity. Work on sibilancy (the hissing sound in the pronounciation of the letter s) and practice enunciation. Popping Ps and Ts and hissing Ss can only be corrected by a combination of better voice techniques, quality sound equipment and a knowledge of how to work correctly with your microphone.

A Questionnaire

In preparation for this article SIOASDS. sent out several hundred questionnaires to a wide range of callers picked at random and scattered around the world. We wanted to know what microphones the callers used and what they like about them. We were also interested in what callers *did not like* and we asked for suggestions that might make microphones of even greater value to the caller.

Just from the standpoint of interest, the average number of years of calling by the 120 who responded was 19.33. The total years calling was 2,327. The average number of nights was 15.50, which meant that the group as a whole called for approximately 1,879 dances or classes per month.

From the results we learned many interesting facts. For example, the average number of microphones owned by the callers who replied was 2.58. There were 63 makes and models of microphones listed in the tallies. Electro-Voice showed up as a major producer



Virtually every caller questioned stressed the importance of careful microphone handling. Avoiding extreme temperature changes and protecting the mike from dropping or sudden shock were suggestions high on the list. Several callers stressed the use of some sort of a sponge rubber pad (right) as an important accessory to have handy alongside the P.A. system.

of microphones that best filled callers' needs. You might be interested in the following tabulation of the 9 most popular Electro-Voice mikes in use by the 121 callers according to the questionnaire. EV–635A (89 in use), EV–636 (87 in use), EV–631 (15), EV–674 (12), EV-630 (11), EV–635 (9), EV–631A (8), EV–676 (7) and EV–664 (6).

Four callers indicated that they used Edcor Wireless Microphones. 19 used Shure Mikes and 23 used various other Electro-Voice mikes. In addition, Astatic, Claricon, Turner, Armaco, AKG, Unisphere, Rheem, Midland Wireless, Slim X and Beyer were included. One Japanese make and one listed only as "oddball," also showed up in the tally.

Most Sought After Features

When asked what features they most sought in a microphone, these were some of the answers:

- They should be light weight and durable.
- Volume Control—This feature is available by special alteration on certain microphones.
- Reset Feature—A fairly new addition on some Canadian and U.S. microphones that provides a remote button attachment which, when activated, lifts the needle and moves it to the start of the record.
- No Feedback—For some callers, some microphones appear less prone to picking up feedback than others. This is almost wholely attributable, say the experts, to the way the mike is held.
- Good Voice Quality—Fidelity—Clarity—Response.
- A good, handy "On-Off" switch on the mike.

Improvements Needed

Problems with certain microphones that callers would like to see improved included these:

- Non-flexible mike cord and poor cord connectors pose a problem to many callers. Incidentally, light weight mike cords that coil and resist tangling, are now available for some models.
- Foolproof Connectors—Some callers would like to see better connectors used to attach mike cords to mike for elimination of wire breakage.
- Filters—Because of the great necessity for cleanliness in proper microphone maintenance, many callers would like to see detachable filters and screens with rustproof coatings.

"FREE" —AN AID FOR MICROPHONE USERS

Most articles we have read having to do with microphones appear to be written for the graduate engineer, one whose vocabulary contains such words and phrases as Decibel, Impedance, Ohms, etc. As you can see, what we have put together in these few pages is just basic, non-technical information for the average microphone user. Electro-Voice, maker of many of the most popular microphones used in square dance calling today, has issued a special easy-to-understand booklet, which it offers free of charge to any square dance caller who will write in. Address your request for the "Microphone Primer" to Mr. William A. Raventos, Marketing Manager, Professional Audio Products, Electro-Voice, Inc., 600 Cecil Street, Buchanan, Michigan 49107.



- Wireless Microphones—Some felt the need for the development of a wireless mike with equal quality performance and availability to existing microphones at more reasonable prices.
- Better knobs on existing remote controls.
- Tone controls on the mike.

Regarding Care and Upkeep

A number of the callers made suggestions relative to the care and maintenance of the microphone. Here are some of their responses.

Some callers reveal that the mike cord becomes one of the major problems and causes for malfunctioning of the unit. Suggestions were to check the cords periodically for wear. Always coil the cord and do not fold it for storage. There was one suggestion of using a heavy layer of tape at both cord connections.

All callers were strong in their feelings that real *tender loving care* was very necessary for the maintenance of quality performance. The

(*Please turn to page 75*)

History of the U.S.A.

Quadrilles in Dance

With a Special Emphasis on the Lancers

ANY BICENTENNIAL square dance pageant that is worth its salt must place emphasis on *contrasts* and *variety*. Unlike the concept of sameness that a spectator may get while viewing an evening of contemporary square dancing, one who watches an hour and a half Cavalcade of American Square Dancing should go away with a feeling that here in our country's history of the dance is a full scale variety of patterns, formations, costumes and music.

If you have been following this series since its inception last January, mentally your pageant now contains dances in large circles (May '75 issue), in long lines running the length of the hall (Contras, April '75 issue) and in the two couples facing two couples Mescalanza formation (The Firemen's Dance, March '75 issue). Last month the subject was The Cowboy Dance, featuring the square formation. This was the *transition dance* leading to today's contemporary style.

So far the range of costumes has spread from the dress of the Colonial America of George Washington's time, up to and including the Prairie Dress of the late 1800s. The music has included everything from the Scottish, Irish and French Canadian and typically American tunes that accompany the contras and squares, to the *voices-only* that served as background for the play party games.

This month the emphasis is placed on the most sedate (sometimes) and most precise (usually) dances—the Quadrilles and Lancers. For a thorough discussion of these dances check back to the Ralph Page series (December '72–June '74) that were featured in this magazine.

A Good Question

What in the world is a quadrille? In one popular meaning of the term, it's a square dance. It's a drill or dance for four. Or, in our vernacular, a square of four couples.

In square dance talk a quadrille is a square that is prompted. Let's see if we can't explain that. A great many contemporary square dances are "called" to the phrase of music. This means that if a caller starts on the first beat of a phrase and says "allemande left," it's going to take about two beats to get the call delivered. Then the dancer is going to start doing the allemande left on about the third or fourth beat of the phrase. While the

WHAT COMES NEXT?

We have already heard from almost thirty groups now in the process of putting together a square dancing Bicentennial program. Sydney, Australia, has plans for an American Bicentennial observance during 1976 that will include American Square Dancing. Canada and other countries overseas have similar projects in the works.

Next month SQUARE DANCING will lay out a suggested Bicentennial Pageant program complete with script, costume and staging suggestions. Then, in the December issue, the couple dances of the past 200 years, as they might be adapted to the program, will be covered.

Although at one time we thought that the twelve issues of 1975 might cover the subject adequately, it's now apparent that we'll be drifting over into 1976 to include more segments and additional color for the chapters already covered. It's a big event!

caller is "on phrase" the dancer, following a beat or so behind, is "off phrase."

This is not the case with a quadrille. In a quadrille, the caller thinks, "an allemande left is going to take two beats to call and, because there are eight beats in a phrase, I'm going to give the command on the seventh and eighth beats. That will mean that the dancers can start doing an allemande left on the very first beat of the next phrase." Here, let's see if it can't be diagrammed. This is an eight beat phrase of music:

– – – –, – – – –,

Now this is the placement of the call:

– – – –, – – Allemande left

1 2 3 4, 5 6 7 8

This means that the dancers start exactly on the first beat of the next musical phrase. Like this:

(Start) (finish)

– – – –, – – – –

1 2 3 4, 5 6 7 8

Of course, we're oversimplifying it, but that's the general idea behind the calling (cueing) and dancing of quadrilles, Lancers and contras.

Familiar to Round Dancers

If you round dance you already know this. The round dance leader "cues" the next movement just before the dancer is to execute the movement and the dancer is then able to move in phrase with the beat of the music.

There are many quadrilles. Immediately we think of the more modern ones including Sweet Georgia Brown, Queen's Quadrille, Farmers' Quadrille, and the Grand Square. Interestingly enough, the Grand Square's thirty-two beat movement appears as the fifth part of several of the old Lancers.

Going back 200 years you'll find many quadrilles in the old dance books. A number of the music books of the mid-1800s contain not only the tunes for quadrilles but the calls as well, an indication perhaps that when the quadrilles were prompted or cued, one of the musicians (often the fiddler) did the prompting.

The Lancers

One very fascinating form of quadrille is the Lancers. We think of the Lancers as a military dance, with the ladies in full skirts and the men resplendent in the uniforms of the day. It is said that the Henry Ford Dancers frequently did the Lancers at their regular Saturday night dances in Lovett Hall, Dearborn, Michigan (see As I See It, Page 9). So, for your pageant, the men may want to dress up in tuxedos or possibly even full dress and the ladies in colorful floor length, full-skirted gowns.

The Lancers is probably more French than it is English, but once it arrived in America it became extremely popular. At first there was only one "Lancers." According to research done by The Lloyd Shaw Foundation, "People found variety in dancing this arrangement to various musical settings. It was simply THE Lancers and we are not sure just how and when it come over from Paris. Mr. Allen Dodworth, the distinguished Dean of American Ballroom Dancing, seems to have got hold of the Lancers about 1880, but by the time he brought out his great book—'Dancing', in 1885, he described three slightly different forms of the Lancers *'The Lancers As Now Danced' (1885)*, *'The Original Lancers'*, and the *'Saratoga Lancers'*, which is a doubled form of the same routine. Thomas Hillgrove, whose delightful book 'The Art of Dancing' was published in 1864, describes only what Dodworth called the 'Original' Lancers, so he must have been closer to the source. While the Lancers must be very much older than 1860, it really came into great popularity when composers began to write 'new tunes' and dancing masters began to arrange 'new dances'."

Structure of the Dance

Customarily, the Lancers has five parts, or as the Shaw report puts it "A Lancers is actually a series of five Quadrilles, arranged for fun and variety, and danced, usually, to music composed especially for it in a more or less fixed arrangement of rhythms. (For example): Part One 6/8; Part Two 2/4; Part Three 6/8; Part Four 6/8; Part Five 4/4. The fifth figure is military in mood and has some downright marching in it—hence the name 'Lancers'. Composers of the 19th Century loved to write Quadrille music and some very beautiful music was composed for the ballrooms of Paris and New York."

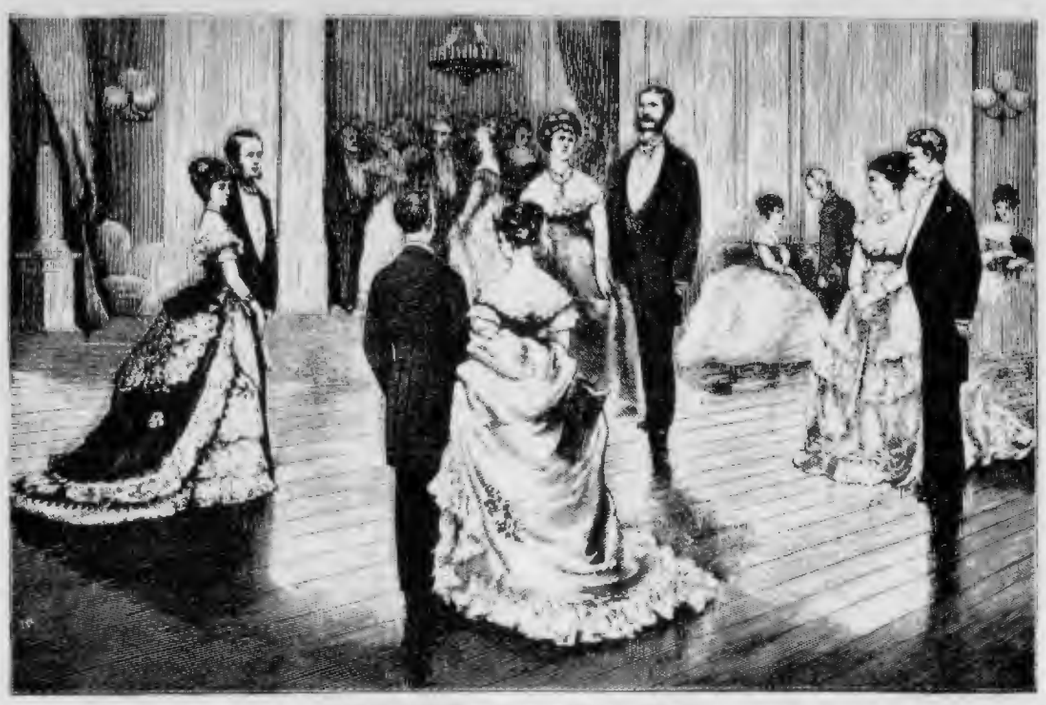
There are many Lancers. Among them the Oriental Lancers and the Loomis Lancers. The one we are suggesting for the pageant is the Blonde Lancers, which incorporates features from the original and other Lancers. The recorded music is readily available, both with and without calls (Lloyd Shaw LSF 1003/04).

The music for this particular Lancers predominates in 6/8 rhythm, with the fifth and final section in 4/4 (march) rhythm. This is essentially the same Lancers worked out by Benjamin Lovett for the Henry Ford Dancers in 1925, except that Mrs. Lovett added a Grand Square and called it the *Standard Lancers.*

Tips to the Prompter

Prompting is not difficult; it simply takes practice. Often the person doing the cueing or prompting will start the dancers out with all the commands and then, as the dance progresses, he will simplify his commands allowing the dancers to move more and more to the music only. A person new to this style of calling may want to study Don Armstrong's cues as they appear on the Lloyd Shaw records. (Incidentally, anyone purchasing the Shaw Blonde Lancers will find detailed descriptions for the dance and tips for the prompter.)

You can have a great deal of fun doing this



THE POSITION IN QUADRILLE.

The Lancers—A steel engraving from a dance book of the 1880s. Please note the elegant attire worn by the dancers.

one. It's loaded with contrasts, can be elegant in its costuming and provides opportunities for flirting and little side actions that are bound to be audience pleasers. By all means include this segment in *your* pageant.

The Blonde Lancers (circa mid-1800s)

THE DETAILS of the "original" Lancers come with the Lloyd Shaw recordings for this series. In the following write-up the cues are listed on the basis of eight count phrases, each dash representing one beat. The calls are written as they can be cued by the prompter.

Formation: In regular square dance (four couple) formation. Couples are numbered in the usual manner one, two, three and four, counterclockwise around the set. Couple number one has its back to the prompter at the head of the hall. "First four" indicates the two head couples (1 and 3).

FIGURE ONE

Introduction:

— — — —, — — Bow to your partners

— — Bow to your corners, — — All turn partners

Men bow, bending slightly from the waist and ladies curtsy, staying erect from the waist up and doing their bending at the knees, in four counts. Each person turns with partner using two hands, taking four counts to turn once around and four counts to open up into place again.

Pattern:

— — — —, First four forward and back

— — — —, — — Turn your opposites

— — Return to place,

First couple down center opposites around them

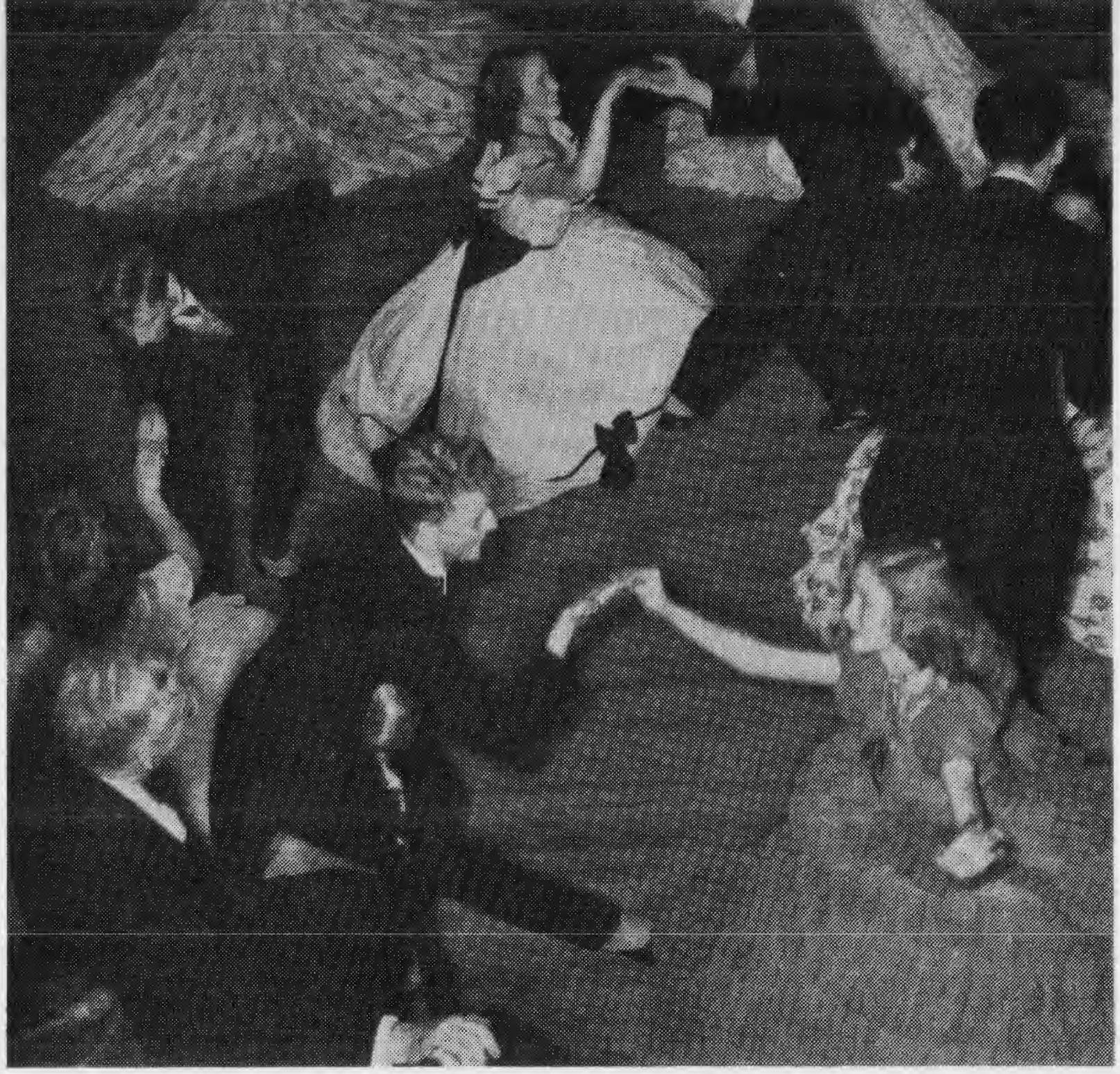
— — — —, Return to place the other way

— — — —, — — All address your corners

— — — —, — — All turn corners

— — Return to place, Side four forward and back

Number one couple moves directly across the set in four steps using escort position and wheeling to face across to home in four counts. At the same time couple number three separates slightly and, in four steps, moves across the inside of the square, allowing couple number one to move between them. Upon reaching the opposite position, man and lady number three meet and wheel around to face across the set. The action is repeated with the original couple three, moving down the center and wheeling around in its original home spot as number one separates and moves across the set to its home. It then wheels as a couple to face across. To address corners simply move forward three steps, dip slightly on the fourth count



The Cheyenne Mountain Dancers, Colorado Springs, included Quadrilles in their cross-country tours of the late 1940s. Here "Pappy" Shaw, foreground, and his youthful dancers in "full dress" costumes go through the fifth part of the Lancers on one of their performances.

and back away in four counts. Then all move forward to do a two-hand clockwise turn with their corners in four steps and return to home position in four steps.

Sequence: The figure is danced four times, alternating heads and sides with couples one, two, three and four, leading down the center, in that order.

FIGURE TWO

Pattern:

— — — —, First four forward and back

— — — —, Place the ladies to the center
back to back

— — — —, — — First four chassez to the right

— — — And to the left, — — All turn partners

To lines of four at the heads of the hall,
— Lines of four go forward

— — — And back, — All turn your partners to place

— — — —, Side four forward and back

This figure starts with the head couples going forward and back as they did in Figure One. Partners have inside hands joined, men's right with palm down and ladies' left hand placed lightly on top. Ladies simply do what today is termed a "fold" in four counts moving into the center to face their partners. Partners take right hands and the lady does a deep curtsy as the man bows in four counts. A chassez is simply a sashay or slide-together, slide-together. The ladies chassez directly to their right, toward the side couples. The men chassez to *their* right to the opposite side. All four then repeat the chassez to the left, returning to face their partners. All the dancers then turn their partner with two hands, the heads returning to their regular spot in the square and the side couples, after two-hand turning once around, separate and back up into lines standing beside their corners. The lines of four, with hands joined, move forward on the first beat of the music, making a slight dip on the fourth count and then backing up to a starting position. The sides take a step forward and all dancers two-hand turn their partners back to the original position in the square.

Sequence: The figure is danced four times, alternating heads and sides.

FIGURE THREE

Pattern:

— — — —, First four forward and back

— — — —, Forward again and address the opposite

— — — And back, — — Four ladies chain

— — — —, — — Chain back

This figure starts out as the others did with the head couples moving forward three steps, making a slight bow and curtsy on the fourth count and then backing up to place. The head couples move forward again and on the third step the ladies make

a deep curtsy as the men make a deep bow. This is held a little longer than usual. The dancers straighten up and quickly back up to place. The ladies grand chain is normal, except that instead of a courtesy turn the men make a left hand pigeon wing to turn the lady as she reaches him.

Sequence: The entire figure is repeated a second time for the side couples.

FIGURE FOUR

Pattern:

— — — —, First four right and left over

— — — —, — — Right and left back

— — — —, — Out to the right and address

— — — Promenade,

— — Address the left hand couple

— — Return to place, Side four right and left over

The right and left thru can be done with dancers touching right hands or they can simply pass right shoulders without touching. Instead of taking a courtesy turn position, dancers can join left hands (or inside hands if they choose) and wheel as a couple to face across the set. The head couples will then face the couple on their right and move one step in that direction. Side couples will adjust slightly to the left to face the oncoming head couple. Men bow and ladies curtsy. Then the head couples in escort or minuet position will move counterclockwise around the inside of the square (the active men lightly touching left shoulders) until couple number one faces couple four and couple three faces couple two. Again, the bow and curtsy acknowledgment is made with the couple being visited. The actives return home and face across the square.

Sequence: The entire thirty-two count figure is repeated with the side couples leading the action.

FIGURE FIVE

Introduction:

— — Face your partner,

With the music grand right and left

— — — —, — — — —

— — — —, — — Salute your partner

Keep going — —, — — — —

There is no introductory music. Before the music starts dancers face their partners, take right hands and with the first beat step out in a grand right and left. Allowing four counts for each person, dancers will meet their original partner on the sixteenth count. Without taking hands, ladies will make a short curtsy and the men a brief bow, then, giving right hands to partners, the dancers continue the grand right and left until they reach home.

Pattern:

— — — —, First couple promenade inside the set

— — Number two fall in,

Number four fall in — All chassez

— — — And you balance, — — Chassez back

— — — And you balance, — — And everybody march

— — — —, — — — —

All face your partners and back away,

— — — Go forward

— — — Come back, — — Turn partners to place

— — — —,

Second couple promenade inside the set

Couple number one in escort or minuet position promenades inside the square in eight counts, acknowledging each couple as it passes them. Reaching their home position they remain facing *out* as number two couple falls in behind them. Then number four falls in behind two and couple three merely remains at the end of the column. Dancers release handholds and the ladies take one short step forward. The ladies chassez to their left in front of the men, the men chassez or sashay to their right three counts. All balance forward (slightly at a right angle for the men and a left angle for the ladies) and back. The chassez action is reversed and dancers return to their original positions in the lines. The dancers now follow the leader with the head lady leading the ladies' line around to the right and the man leading the men's line around to the left. The dancers will move once around in twelve steps, then turn to face their partners as the lines back up in four steps. Holding hands, the lines move forward three steps and stop, then retreat four steps. The end dancers will move forward, take two hands, and turn clockwise in place. Simultaneously lady number two and man number four will step across the set to two-hand turn their partners to place.

Sequence: The figure is done once for each couple to take the lead.

Ending:

— — All face your partner,

— — Grand right and left

— — — —, — — — —

— — — —, — — Salute your partner

Keep going — —, — — — —

— — — —, — And bow to your partners all

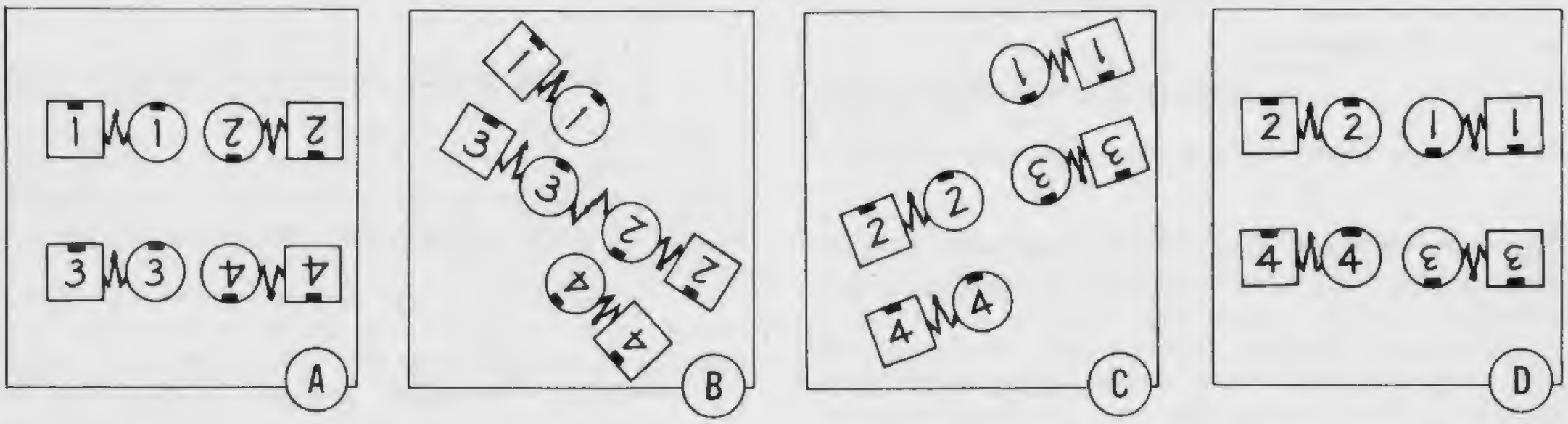
After the fourth time through the figure dancers face their partner, extend right hands and do a grand right and left as they did in the introduction. They end with a bow by the men and a brief curtsy by the ladies.

TAKE A GOOD LOOK



a feature for dancers

Doubling up on a standard movement often changes the complexity of the movement.



JOE: Barbara and I have been dancing for quite a few years and have attended many workshops. Sometimes we get the feeling that the "challenge" created by simply combining movements and adding a new title is no real challenge at all. Depending upon the title itself and whether it is descriptive or not, a person is knowledgeable where this movement is concerned *only* if he has been taught the movement.

BARBARA: What Joe is saying is that a ten-year dancer might be thrown in with a group of brand new dancers whose caller had taught them a brand new figure that no one else knows. Obviously these newer dancers are not better dancers simply because they know something the oldtimers don't. However, this is often the feeling one gets. The more movements you know, the "better" dancer you are. This is certainly an erroneous concept.

JOE: What makes a good dancer in our book is one who not only knows the standard basics, but knows them under virtually every usual and unusual condition.

BARBARA: One good example is in circulate. Just about the time we thought we had the pattern down "cold," a caller comes along with couples circulate. We need have no concern because the same principles that hold true for individuals circulating, hold true for couples. This is also the case for Couples Scoot Back.

JOE: You can check back for the regular way of doing Scoot Back (SQUARE DANCING, December, 1970). Doing the movement as couples is very little different. Starting from two parallel two-faced lines (A), those couples facing out will fold to the other end of the same line. Those facing in (across the set) will move forward as a couple. The natural lineup will be to have the couples merely step forward and the two dancers (in this case the ladies) hook right forearms (B) and turn the line 180° in a clockwise direction.

BARBARA: As those turning in the center near the completion of their turn they disengage, one couple from the other (C), and move forward into the same line they were in previously. By this time those who were originally facing in have completed their fold and the movement ends in the same two two-faced lines with the dancers having exchanged positions and facing directions (D).

JOE: Years ago we did a traditional type of dance known as a Royal which simply involved two people, a man and a lady, working together as one person. This Couples Scoot Back reminded us of that.

BARBARA: Yes, and we might get a little frivolous on this one and paraphrase the song from an old musical "Anything One Can Do, Two Can Do Better!"

The Dancers Walkthru

FRAMEWORK FOR SQUARE DANCE RELATIONS

AS NEW CLASSES ARE GOING STRONG this month, some having started in September, others perhaps in early October, it's time for well-established dancers to stop for a moment and think about what will keep these people in the activity for a long time to come. Perhaps the best way is to consider what it is about square dancing that you really like!

Everyone reacts favorably to music that gets him on the floor and calling that keeps him happily moving. A clean, attractive hall is a pleasant atmosphere; a smooth, wood floor a real plus for any dancer's feet. However, aside from all of that we'd venture a guess that it's the people with whom you dance that bring the average dancer (if there is such a person) back time and again, year after year.

"It's the people that count," we hear voiced over and over again. All right, if it's the people, why not take a moment now to look at "those people" whom you especially enjoy dancing with, visiting other clubs with, and sharing club responsibilities with? If you can pinpoint the qualities that attract you and if you can emulate them to each beginner you meet this year, there's a strong possibility that they'll want to remain in the activity just to dance with YOU or others like you.

Your positive approach, the first impression you make, your sharing of a genuine smile with those you meet and dance with all can be the most important retention-of-dancer tools the hobby has. We're not belittling the need to have good dancing or quality calling; we're just suggesting that hand in hand with that should go the very best one-to-one public relations possible.

Why not make yourself a committee of one this fall to bring to the new dancers exactly the type of person you want to square up with yourself? Everyone will benefit.

BADGE OF THE MONTH



PISCATAWAY THATAWAYS

JOE SEEDO

Six years ago, ten couples decided to form a square dance club in the area of Silesia, Maryland. In due order everything was running smoothly except no name for the group had been selected. When any dancer happened to go the wrong way in the middle of a tip, the usual response was for the rest of the square to laugh and say, "Piscataway was that away," pointing in the general direction of Piscataway, a small town just over the hill.

Of course the result was to decide to call themselves the Piscataway Thataways and the red and white badges show the head of an Indian inside linked squares. The principal Indian stockade in the area was settled just below the mouth of the Piscataway Creek in the 14th Century.

If you should find yourself in Silesia any 2nd or 4th Friday, you're invited to stop in at the Harmony Hall Elementary School and dance with this happy group. You shouldn't have any difficulty finding them. They're just "that-a-way."

CLUB VISITATIONS

CLUB VISITATIONS ARE A TWO-SIDED AFFAIR. They take both hosts and guests and while the two areas differ in some directions, amazingly enough they have many similarities. For this article let's talk about an entire club visiting another club, or at least a portion of one club visiting another group as opposed to just one or two couples dancing with other than their home club.

Plan Ahead

A hosting club will want to give thought as to how to make the visitation a happy time. It will help to know how many are coming in order to prepare enough refreshments, have enough chairs, ample dancing space, hangers for coats, etc. Some thought should be given as to whether special guest badges will be used, either in the form of paper badges where the individual's name can be written or perhaps miniature badges (replicas of the hosting club badge) which many clubs give as a memento of the evening.

If the visitors are arriving by bus or in a caravan of cars, they will probably descend at one time. This gives a club the opportunity to really welcome them. Perhaps a two-sided line at the door through which the guests will walk. Or perhaps one club couple to greet one guest couple, take them in, introduce them and be their special hosts for the evening. A fanfare of music over the PA can make a very special welcome.

This is an opportunity to welcome these friends into your square dance "home" and you will want to make them feel just that—"at home." If there are any unusual activities that a guest might not understand, explain them to him. If there are some features of your club that are special, let him know. Don't let "in" club jokes make him feel like an outsider. By all means tell the guests where the drinking water is, where the restrooms are located, etc.

When it's time to dance, square up with both club members and guests in the same set. If it feels appropriate you may even wish to split up the visiting couples on occasion and "share the wealth" of your (or their) ability and experience.

Guests' Responsibility

Visitors, too, want to consider their responsibility. They have come not just to be entertained but also to bring their joy and fellowship and love of the activity with them. They will want to be ready to fit into the picture, to do things the way this club does them, rather than insisting on doing as they may do at their home club. Be flexible. It's the familiar story of "when in Rome . . ."

While the hosts may take the initiative of getting everyone acquainted, guests should not necessarily wait for this to happen. The most natural thing is to walk up to someone and introduce oneself. It always takes two to get a conversation underway and there's no reason why the guests shouldn't start the action.

On occasion a visiting club may outnumber a hosting group. In such an event, the visitors will still want to remember that they are the guests and should make a deliberate effort not to take over but rather allow the hosts to still be hosts. Sometimes this becomes difficult, particularly if a group arrives in club costume and dominates the scene so that they appear to be a clique.

The Caller

A caller for the hosting club can do much to make the guests feel welcome. The judicial use of mixers during the evening can assist the two groups in happily melding. Gearing his program to the ability of both clubs will make for a filled floor all evening. If the visitors have brought their caller, the host caller may want to ask him to call a guest tip. He will want to talk with the caller ahead of time to make certain this would be a comfortable

thing for him to do. On the other hand, a visiting caller should not automatically expect a place on the program. Being prepared and being agreeable is fine; being aggressive is not.

Club Officers

The hosting club officers can do much for a successful get-together. They should make certain that all helpful information such as directions on how to reach the hall, where to park, the hours and charge for the evening, etc. are given to the visiting club in ample time prior to the activity. They will want to appoint a welcoming committee both for the beginning and for the end of the evening. Too frequently clubs forget to say goodbye and thank you for coming at the end of a dance.

Club business should be minimized during the dance keeping it only to those necessary announcements or to such discussion which will be of equal interest to the guests. The president will want to officially welcome and introduce the guests, again being careful not to take too much time. With a very large group, possibly an introduction of their president and caller and then the entire club by name will suffice. With a smaller group, there may be an appropriate way to welcome each couple by name.

Return Engagement

A visitation by a club generally results in an invitation by the guests to the hosts to visit them at some future date. Then it means that the positions will be reversed. Hosts who have done a good job will have an opportunity to become welcome guests and vice versa. Many friendships have sprung up in such a way and frequently visitations have become regularly scheduled events.

So polish up your square dance manners, dust off your mental white gloves and open your square dance club's front door to your neighbors. It can be one wonderful experience!

HOW TO DO ARTICLE

A Bicentennial Soldier

By Phyllis Howell

APROPOS TO THE COMING MONTHS, here's a small but happy soldier which could fit, in various ways, into a Bicentennial theme at one of your dances. On a refreshment table, as a placecard, on a poster—let your imagination find a way.

Materials Needed

Round-headed clothespins
Red, white, blue and black acrylic paint
Large black ball fringe
Gold paper
White contact paper

Procedure

Paint the upper portion of the clothespin red; paint the lower part royal blue. Mix white paint with a dot of red paint to make a light pink color. Paint the clothespin head pink. Paint on a face—blue eyes, red mouth, black nose, hair and chin strap.

Glue one large ball fringe to the top of the clothespin to make the hat.

Cut narrow strips of contact paper. Starting at the side and middle of the clothespin, glue the strip across the front, over the shoulder, around the neck and back across the front to the opposite side.

Cut a ¼" strip of gold paper and glue it around the middle of the clothespin and over the ends of the strips to form a belt.

Attention! He's ready to march!



SQUARE DANCE DIARY by a square dancer



"NOW THE BEAUTY OF THIS ONE IS THAT YOU CAN CALL IN GERMAN AND IT COMES OUT IN ENGLISH..."

"THE ADVERTISING WAS CORRECT. THERE ARE NO MOVING PARTS TO GET OUT OF ORDER..."



This month our diary joins our editorial lead and, aiming at the callers in the audience, devotes the page to

THE MICROPHONE

We invite you to send in your suggestion for a scene in the Square Dance Diary.



ROUNDANCER MODULE

Some Rules for Good Balance

By Fred and Kay Haury, Albuquerque, New Mexico

EVERYONE AGREES that smooth dancing, a pleasant appearance and good body control are important in round dancing—or any form of dancing for that matter. The one factor that contributes the most in achieving all of these is good balance.

Every object has a center of gravity and an object is balanced when its center of gravity is located directly above the point or points which support the object. An object of fixed size and shape will remain balanced until acted upon by an outside force; the amount of force required to unbalance an object depends upon its weight and shape. A small force can tip over a light object with a high center of gravity that is balanced on a small supporting surface, while a large force is required to destroy the balance of a heavy object with a low center of gravity and balanced on a broad surface.

A dancer's center of gravity is located near the mid-section of the torso when the dancer stands erect, with arms at the sides and the weight evenly distributed between both feet. In this attitude the head is located directly over the center of gravity. The head is the control center which senses changes in the state of balance and can best detect changes in balance when located directly over the center of gravity.

When the head is bent forward to watch the feet, the head is no longer located directly over the center of gravity and the weight of the bent head also shifts the center of gravity forward. This, in turn, causes a shift in posture and bending of the knees. Bent knees can result in bounce. Rule number one for good balance is good posture, so stand erect with head held high, shoulders back and chin up.

The problem of balance is more complicated when dancing than when standing still. A dancer in motion is never balanced on both feet but is constantly shifting the center of gravity from one foot to the other. The smaller the steps, the shorter the distance the center of gravity travels with each step and the easier it is to control balance. Small steps also permit keeping the head over the center of gravity where it can best detect and correct any unbalance. Rule number two, then, is to take small steps.

A dancer's body configuration is subject to frequent change. The dancer may extend an arm or leg in front, in back, or to the side. A dancer may bend at the hips or tilt the

ROUND DANCE POSITION CHART

One of the projects we are about ready to proceed with is a new chart showing the various positions used in round dancing. It would be most helpful if we could have a little information from those who would be using the charts. For instance, how do you use the charts? Photos versus drawings—which would be the most useful and give the clearest picture of hand, body, feet and leg positions? Your thoughts and suggestions would be most appreciated and would certainly help us to come up with a chart that should be of assistance to both dancers and teachers. Let us hear from you!

torso. Any such action shifts the center of gravity and such shifts are detected and compensated for by the head.

Rough, jerky and bouncy dancing are also detriments to good balance. By keeping the motion and speed of an object at a minimum it can be controlled with less effort. Bouncing adds unnecessary up and down motion to a dancer's center of gravity. Jerky dancing with sudden starts, fast acceleration or deceleration, quick stops and direction changes create different forces, each of which results in separate balance problems. Obviously best control is obtained when such unnecessary forces are kept at a minimum. Dancing is easier and a dancer's appearance is greatly enhanced when he is not struggling with unnecessary forces.

A dancer's partner may add conflicting forces which tend to destroy balance. A partner may pull, push, jerk, hold, lean or hang onto the dancer. Such forces must be offset by equal and opposing forces in order to maintain balance. It is impossible to accurately anticipate the direction and magnitude of all partner generated unbalancing forces. The smaller the number and magnitude, the smoother and easier dancing becomes. Very few figures or patterns require the assistance of force from a partner to maintain balance. Help your partner and yourself by practicing good balance and reducing partner generated conflicting forces.

The route to good balance is to dance tall, take small steps without bounce or sudden starts and stops. We can all improve our dancing in some way. Balance is the first thing to examine in improving your dancing. Think about good balance the next time you dance.

PAGING THE ROUND DANCERS



Art and Ruth Youwer, Palatine, Illinois

NATIVES OF THE CHICAGO AREA, Art and Ruth Youwer entered the square dance scene in 1960. Art always went out of his way to avoid dancing but he was finally out-foxed by Ruth who took him to a square dance beginners' class. Here Art found himself in a square of strangers, all trying not to look as stupid as he felt, and before long it was Art who didn't want to miss a lesson.

After finishing the class the Youwers joined a club, and like all enthusiastic square dancers they were soon drawn into running the club. Involvement with other clubs followed, and Art and Ruth found working with people a very satisfying experience. They enjoyed every minute of it which is probably the reason they became interested in teaching.

During this period they also took lessons in round dancing and later, under the supervision of their first teachers, Bob and Rose Kim, they began their teaching career with a beginners' class. Art and Ruth found that their wish to teach was greater than their ability, and so they set out to improve their dancing ability and technique, attending a number of workshops which specialized in round dancing.

Two complimentary tickets for one free lesson at a dance studio resulted in an interest in International style ballroom dancing and the Youwers have earned a number of medals, including Gold Stars, in several rhythms.

When Jerry and Dot Daniels retired Art and Ruth took over their intermediate club and the organization is still going strong. Members of the Chicagoland Round Dance Leaders' Society since 1965, Art has served one term as President and they are still very active in the organization.

The past five years have been busy ones with writing dances, teaching round dance classes, and conducting rounds for square dance clubs in their area. Art and Ruth have also done some out-of-town workshops and have been active in State and National Conventions.

They look forward to teaching until Art retires. In the meantime they are encouraging the younger dancers and teachers to work together in promoting the activity.

•Chapter thirty-seven

Standardization: How and Why it Works

By John Strong, Salinas, California

ANY PERSON STARTING OUT in calling today has it all over his counterparts of twenty-five or thirty years ago. There was a time, if a caller were to visit a distant city and call allemande left, that the dancers would just stand and stare at him. Oh, it wasn't that they didn't know how to do an allemande left, but to them the movement had a different call. "On the corner with your left hand (a right to your honey and a right and left grand)" was the way it was called in some areas. "Swing on the corner like swinging on a gate (a right to your honey and a grand chain eight)", would be the call for the same allemande left in a different part of the country.

Imagine yourself calling a guest square in Boston in the late 1940s. Perhaps in your area the dancers were accustomed to an eight count allemande left which was very much in style in the West at that time. You call an allemande left. The dancers turn their corners with a left pigeon wing, taking only four counts. Then, giving a right hand to their partner they do a thunderous balance right, balance left. Somehow you manage to get out the call "grand right and left" and you're delighted to see that the dancers go into the *expected action.* A bit overconfident now, you call for a promenade. The dancers meet, but instead of promenading they once again take right hands and with a loud "clump-bang, clump-bang" they balance right and balance left. "Promenade," you call out loud and clear. No such luck. The dancers continue on with a grand right and left, wondering perhaps what that silly guest caller is trying to do to them. "He's a bit mixed up, undoubtedly."

These are not exceptions. Calls meant different things in different areas. In some places there were traditional ways of doing things that never varied. A swing could be done six or seven ways (see the chapter on styling that appeared in the June, 1971 issue of SQUARE DANCING). There are at least five ways to promenade and three different handholds for a grand right and left. In some areas no hands were used for a right and left thru. In other areas the call right and left thru and around just one simply meant to pass thru, separate, and go around one. If you were to visit a dozen different areas, you were likely to find a dozen different ways of dancing. The do si do, a standard basic in all early dancing, had a number of different interpretations. It was all very beautiful, very traditional and very confusing.

When In Rome

Why confusing? Certainly to those within their own areas, particularly those who danced only with one group and to one caller, no confusion existed. A visitor coming from another area and spending an evening with a club

whose dancers enjoyed a form of styling that was foreign to him would simply sit out a dance or two, and observe. Then, having noted the differences he would get into a square and do the styling of the host area, obeying the dictum "When in Rome do as the Romans do."

However, as increasing numbers of callers began to travel and as more and more people took up square dancing and began moving from one area to another, the differences began slowly to blend. With the first festivals that brought together square dancers from many different communities, it became obvious that the dance would "seek its own level." Not wishing to spend the entire dance jockeying to see which way you were going to promenade with the next person you met, you would, by a series of give-and-take encounters, settle down to a way of promenading that seemed to fit the majority of dancers. The same would be the case with the swing, the do si do and the handholds in a grand right and left.

Standardization of Calls

The problems of the calls themselves also worked out, perhaps doggedly at first. Because some of the old and colorful calls were part of the tradition of the area, dancers and callers alike hung on to them, hoping perhaps that their calls would become the ones that would be retained. However not all of the calls could last and through an almost automatic process over quite a few years, the language of square dancing and the style of square dancing became uniform.

This meant that dancers could learn the basic foundation of square dancing in their own class and then join a club where the same style of dancing prevailed. After a while they could travel to other clubs in the area and find that they had no trouble, either with the style of dancing they had been taught, or with the language of square dancing used by each caller. As more festivals, roundups and conventions were held and dancers traveled across state boundaries it was reassuring to them to find that wherever they went they could dance and they could understand the calls. It was not unlike tennis, golf or bowling in the sense that a certain standardization existed that brought square dancing out of a strictly restricted local environment into the internationally enjoyed activity it is today.

What about the traditional styles in areas that have enjoyed square dancing for hundreds of years? Hopefully these styles will never be lost. From the standpoint of contemporary square dancing in general, these groups of traditionalists may not be easy to find. Thank goodness, "special" groups are seeing to it that the early styles are kept alive. The Abilene Lift, the traditional clog, the various handholds, swings and "different ways of doing things" that are an important part of the heritage of square dancing should be, and to a certain extent are, being cared for.

The Role of the Caller

This chapter is directed to the caller/teacher whose responsibility it is to help new dancers find total enjoyment in today's square dance picture. To do this adequately every caller should be above average in his own dancing expertise. Without the ability to dance the various figures and know how they feel from the standpoint of body mechanics and timing, the caller is in a poor position to teach others.

HELPS FOR STANDARDIZATION—With the assistance of several hundred caller/leaders, The Sets in Order American Square dance Society undertook a several-year project to determine the "building block basics," the most used and most necessary movements of square dancing. Once determined, these have become known as the Fifty Basics and the Extended Basics (51–75). By wide-range field testing it was found that the first fifty basics could be taught and learned by the average dancer in ten 2½ hour weekly lessons. The additional twenty-five "extended" basics could be learned in another twenty 2½ hour lessons.

Arranged in a logical, suggested teaching sequence, these seventy-five "foundation basics" are contained in two Caller/Teacher Manuals in which each basic is described in detail, its standardized calling and styling explained and teaching techniques outlined. Although the mainstream of square dancing may change a bit from year to year, these seventy-five basics have been established as a "Point of Reference" to which callers can return periodically as they start their new dancer classes. Although change has always played a part in contemporary square dancing, the very fact that the activity does have a standardized list of basics and an accepted way of calling and dancing each one, gives us a credibility that is necessary for continued growth.

While these two manuals are designed for the caller and teacher, companion 24-page illustrated handbooks—one covering the first Fifty Basics and another the Extended Twenty-Five—are available for the dancers. These contain the description of the basics plus styling tips on doing each movement in a comfortable and standard manner.

When do you begin teaching the standard way of dancing and correct styling? Why, right from the very first moments in a beginners class. At one time teachers used to think that they could teach a swing one way in the beginning and then change dancers over to the "correct" style later on. It doesn't work out that way. Perhaps you will need to take a few minutes more in the beginning in order to teach the proper position for a swing or a promenade, or the correct handhold for an allemande left, a right and left thru, or a ladies chain. However, having learned the correct way in the beginning, there is nothing to be *unlearned* later on. From the standpoint of teaching techniques, on your first evening with brand new dancers you will probably be concentrating on simply getting them to dance, both in the big circle and in squares. Let new dancers have the pleasure of *moving to music*—step number one in teaching styling and standardization. Let them learn to *listen* to the caller's commands and discover for themselves that they do have the natural talents and ability to dance!

Depending upon the group, you may have an opportunity that first evening to smooth out any exuberant skipping and jumping and coax the newcomers into the standard form of dance motion, short steps, feet lightly gliding across the floor, etc.

At first your calls may be simplified to basic English. "All of the men face left, all the ladies face right. Give this person your left arm. Walk around that person and return to place. Now, all of the men face right and the

ladies face left. With this person you are facing (in a minute, not yet), you are going to pass right shoulders, then move to your own right back-to-back and then, passing left shoulders, back up to the place where you started." A minute or two of this as the new dancers get the idea and then they are introduced to the standard calls "corner, allemande left, come back to your partner and do sa do."

After more than a quarter century of what we call *contemporary* square dancing the activity has settled upon a certain basic language. This list of basics is made up of 75 calls, some going back to traditional square dancing, others being *inventions* of later years. Through useage, efforts of individual callers and actions of area callers' associations, a standardization of these basics has been accomplished. As a result, today there *is* a *point of reference* and callers everywhere are able to teach a certain number of movements in a specified way, knowing that the dancers they teach will be well equipped for the square dancing they do in the future.

In class it is well to use not only the standard call, but to teach *the accepted way* of doing each movement. It is equally important to note the number of steps that it takes for each movement to be completed. This, as we mentioned earlier, is best understood by the caller after he has danced and analyzed these movements for himself. He soon realizes that it may take two or three fewer steps to do a right and left thru when the dancers are already in motion than it might take when two couples start from a static or standing position.

Changes in styling sometimes alter the number of beats it takes to dance a particular basic. It is very important to realize that a caller depends upon the dancers executing each call in a prescribed manner and in a specific number of steps so that he, the caller, can build his calls comfortably. He also depends upon the dancers being in the right place at the right time, starting each call by facing in just the right direction and ending the movement facing correctly once again.

As an example, if a caller is to call a movement to two facing dancers he relies upon the fact that they *will*, indeed, be facing each other to start the call. If he wants two dancers to do a do sa do and then star thru, he depends upon the dancers finishing the do sa do by facing each other once again. If the dancers have not learned this and if, in doing a do sa do they spin or do the movement in some unprescribed manner that ends with them facing in some other direction, a star thru with the correct person may be impossible. This is an important argument for standardization.

NEXT MONTH—Standardization is NOT regimentation. The opportunity for the dancers to enjoy the dance to the fullest is insured by standardization, not restricted by it. In the second part of this chapter coming in the November issue of SQUARE DANCING, we talk about the importance of standardizing the terms that make up the language of square dancing and we cover the significance of screening new material carefully before including it in the caller's repertoire. This is just a part of what you can expect in your anniversary issue next month.

The Quarterly Movements Report by CALLERLAB

In an effort to cut down on the number of new experimental movements being released to the dancing public, CALLERLAB—The International Association of Square Dance Callers, has assigned a committee to screen the movements beyond the 75 Basics and the current PLUS-10, and recommend for Mainstream* use no more than two movements in any given quarter.

COINCIDING WITH THE CALENDAR YEAR, the CALLERLAB Quarterly Movements Committee has announced that the two movements selected for the last quarter of 1975 (October, November and December) for Mainstream workshops and dances are **Pass the Ocean** (see SQUARE DANCING, July '75) and **Ferris Wheel** (see SQUARE DANCING, May '75).

The Committee feels that the selections should prove to be popular as both figures have been high on the pulse polls of various square dance magazines and were strong in the voting by the Committee. It is the Committee's hope that all callers will include the selected figures in their Mainstream dance programs for complete evaluation by dancers everywhere. In addition to these two, the Committee suggests continued usage of its last selection, Transfer the Column.

Pass the Ocean, by Homer Hudspeth starts with facing couples. The dancers pass thru, then turn to face their partner and step into an ocean wave. The figure is smooth and easily used to set up a desired ocean wave. When used by facing couples in lines of four the square ends in two parallel ocean waves and when started from an eight chain thru position the set ends with the ocean waves end to end in what has been referred to as a "tidal" wave. If the dancers are in normal boy-girl couples then the action of a Pass the Ocean equals a star thru and step into a wave.

Ferris Wheel, by Don Beck, starts from two parallel, two-faced lines such as those resulting when dancers in an eight chain thru position do a swing thru and centers run. The couple facing out in each two-faced line will do a normal wheel and deal action for that position and when the figure is completed will be the trailing couple in a double pass thru formation. The couples facing in, in the two-faced line, will move forward to a couples half circulate position and for a moment form a new two-faced line in the center of the set; then the center two-faced line will wheel and deal and the center couples will end as the lead couples in a double pass thru formation.

The CALLERLAB Quarterly Report included examples of dances using the two figures. You'll find them on page 43 of the Workshop Section of this magazine.

*Mainstream dancing is defined as that plateau whose dancers average one dance per week (or more) and who know Basics 1-75 + 10. It should be acknowledged that there are less involved plateaus (those covering just a portion of Basics 1-75) as well as those who dance many times each week using more experimental figures.

Style Lab

The THAR FAMILY







ALTHOUGH the Allemande Thar is one of the basics taught during the first ten weeks of a new dancer class (basic 40), it is one that sometimes proves awkward and becomes a styling problem. This month we'll take you step-by-step through the Allemande Thar and check both the good habits and the bad.

Starting from a square (1) the dancers give a right hand to their partner (2) and, starting a grand right and left pull by and give a left forearm to the next person they meet (3). Retaining a comfortable left armhold, the dancers turn approximately 180° until the men reach the center. Taking a right box hold on the wrist of the next man, they form what is called a Thar Star (4).

At this point it is customary for the star to move in a counterclockwise direction, with the ladies on the outside, moving forward and the men in the center, backing up.

The next call has the men releasing the right hand star and all couples turning by the left arm (5) until each dancer is facing in the direction of a right and left grand (6). Extending a right hand to the next dancer (7), they pull by. Meeting the next dancer they take left forearms, turn halfway around (8) and once again make a right hand star, with the men backing up and the ladies going forward.

For another variation, let's look at a Thar Star as it was earlier (9), with the men backing up and the ladies moving forward. The call "Slip the Clutch" is a signal for the men to release the handholds of the lady, retain the star hold with the other men (10), reverse their movement to a clockwise direction and follow the call either to a left allemande or to some other command. In this instance the men have been told to skip one girl and turn the next with the left forearm (11) and then to move back one and turn with the right forearm (12). Retaining the right hand hold, the dancers turn 360° (13), ending this time in a wrong way Thar, with the men in a left hand star, backing up in the center and with the ladies moving forward on the outside (14).

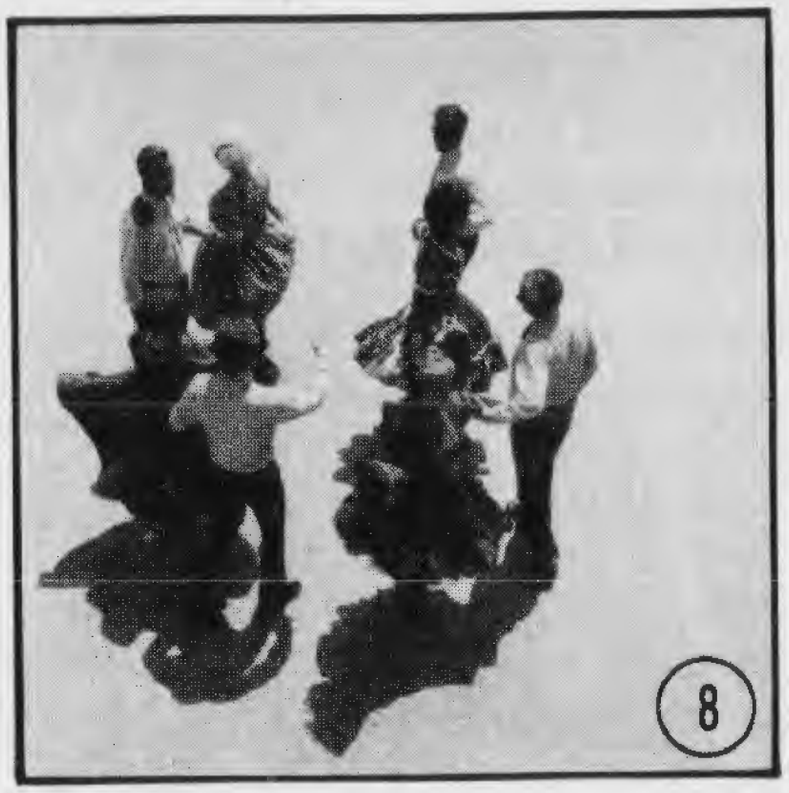
There are many variations involving this principle. However, the main thing to remember in any Thar Star and in practically any star of any type, is that those in the center making the actual star contact have a shorter distance to travel, being nearer the hub than those on the outside or rim of the star. For that reason it's obvious that those near the center should take shorter steps, allowing those on the outside to set the pace. One prime problem occurs when those in the center force the speed, men leaning back, taking large steps (15), making it necessary for those on the rim (the ladies in this instance) to move more rapidly than is comfortable and to create an awkward star. As in many other examples, moving to the beat of the music and being considerate of the others in the square usually results in good styling.


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THE 25TH National SQUARE DANCE Convention®

AMERICAN REVOLUTION BICENTENNIAL 1776 - 1976

June 24, 25, 26, 1976

ANAHEIM CALIFORNIA

"A Past to Remember — A Future to Mold"

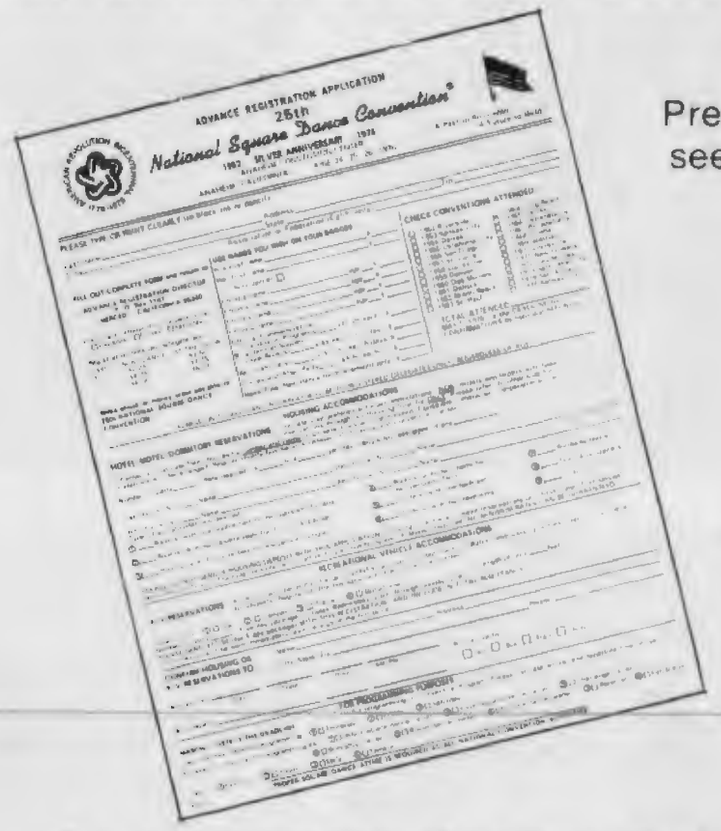
IT'S TIME FOR SQUARE DANCERS across America to start planning their trip to the 25th National Square Dance Convention in Anaheim, California, next June 24, 25, and 26, 1976. There is a mode of travel *to Anaheim* and accommodations *in Anaheim* to fit every need and every pocketbook.

How to Travel—Where to Stay

For those who want to get there in a hurry, air travel is made to order. You can leave home after breakfast and be settled in your hotel in time for a leisurely dinner and an evening of sightseeing on the town. Some dancers prefer the convenience of traveling on their own on a regularly scheduled flight, thereby choosing the time and day of arrival and departure. Many dancers, however, like to band together with others in their association or area and take chartered flights filled with friendly square dancers all heading West for the Silver Anniversary Convention. Check your local associations and see what flight plans are being made, or join the "Silver Sunshine Express."

The "Silver Sunshine Express," sanctioned by the 25th National Convention and put together by Omnisphere Travel, will leave from cities all over the nation on Monday morning, June 21, 1976. You will arrive at the Los Angeles International Airport in mid-afternoon and will be met and escorted to your motel in private buses. Your luggage will be handled for you. Seven nights lodging is included in the price of the tour package. All hotels are within walking distance of the Convention Center, with those persons registering first being given the hotels closest to the Convention Center. Check now and make arrangements early. If you cannot find suitable travel plans being made in your area contact Omnisphere International, 747 West Katella Ave., Suite 110, Orange, California 92667.

Other dancers may rather see the countryside but leave the driving to someone else. For them there are trains and buses. Although these forms of transportation take longer, they have the advantages of being less expensive and giving the dancers a chance to see the scenery. Inquiries are being made as to the feasibility of arranging "Square Dance Expresses" by bus or train for those who would like to travel that route with their friends.


ADVANCE REGISTRATION APPLICATION
25th
National Square Dance Convention®
SILVER ANNIVERSARY

For your personal Pre-Registration form see the center of this magazine.

It is important that you make reservations early in order to obtain the type of housing you desire in the area of your choice. In the center section of this magazine you'll find handy registration blanks and housing reservation forms, plus an order blank to reserve your copy of the Official Commemorative Convention Program and the Bicentennial Souvenir Cookbook.

If you would like to have additional preregistration forms just write to the Advance Registration Director, P.O. Box 1141, Merced, California 95340. But don't delay—send in your request or your application for registration today!

Perhaps the majority of dancers will be traveling West by car or recreational vehicle. They will be coming from all points on this North American Continent, alone or in caravans. So look around and find someone coming through your home town and make ar-

(*Please turn to page 78*)

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Tennessee

"Take that night train to Memphis" for the 13th Annual Mid-South Square and Round Dance Festival November 14th and 15th. Sponsored by the Greater Memphis Square and Round Dance Association, the festival will be held at the Holiday Inn Rivermont. Featured will be Harper Smith and Dave Taylor with Frank and Phyl Lehnert on rounds.

Oregon

A group called "The Oregon Square Dancers" is at present preparing a program of exhibitions to be held in Costa Rica under the "Partners of the Americas" program. Oregon and Costa Rica are partner countries. The group will be going to Costa Rica the early part of January, 1976, and it is anticipated that this will be a big boost for square dancing since TV coverage has already been arranged. The Oregon Square Dancers are in the process of arranging TV coverage in the United States as well.

—Paul and Teddie Arter

Virginia

The 8th Annual Spirit of '76 Square Dance Festival will be held on October 17 and 18 at the Yorktown Intermediate School in the heart of Virginia's historic triangle, Jamestown, Williamsburg and Yorktown. Coordinated with the traditional observance of Yorktown day, commemorating the defeat of the British by George Washington and in keeping with the Bicentennial theme, the festival will be held in halls draped with colonial flags and highlighted with historic murals. Colonial costumes will be worn by members of the host club, the Square Edges of Yorktown. Ed Foote, Jim Copeland, Al Stevens and Ed Busbee will handle the squares and Jim and Nancy Utley will lead the rounds. The festival will include various levels of square dancing, workshops, round dancing, door prizes and special entertainment.

—Sam Reams

Alabama

Merry Mixers Square Dance Club of Huntsville invite all to bring their taw or bring their own square to the 15th Annual Rocket City Roundup on November 7 and 8. Dance at the Von Braun Civic Center to Mac Letson, Bob Fisk and Paul Marcum on squares and Charlie and Bettye Procter on rounds. A complete program of dancing, skits, fashion show, refreshments and fun for all is planned.

New York

Once again Rochester, Buffalo, Syracuse, and this year, Canada, did it! The 8th Benefit Dance for Muscular Dystrophy in Rochester attracted 2100 people. Three trophys were awarded to clubs having the largest attendance. It was a very gala evening with 80 people in costume, two gymnasiums, large round dance room, cafeteria, and two small rooms all decorated and in keeping with the theme "Fantasy." Everything is donated to this affair and over the past eight years square dancers have donated $20,100 to benefit the Muscular Dystrophy program.

Indiana

October 24, 25, and 26 are the dates set for the 19th Annual Hoosier Festival at the Civic Convention Center and Roberts Municipal Stadium in Evansville. The Friday night Roundup Dance will feature Bob Augustine with Melton Luttrell officiating at the Saturday afternoon session. Bob and Melton will team up for the feature dance on Saturday night. Clancy and Betty Mueller with lead the round dancing.

Illinois

The Chicago Area Callers' Association and the City of Chicago hosted about 60 New Zealand and Canadian square and round dancers at a "welcome to Chicago square dance" at the huge outdoor Civic Center Plaza on July 9. Wally Schultz was the MC for the event with Art Shepherd of Christchurch, New Zealand, Marvin Labahn of Chicago Ridge and

Chuck Riley of Chicago doing the calling.

Square dancing was the featured entertainment at the Chicago Tribune Noon Concert from 11:45 am to 1:15 pm on July 9. The Gage Park Steppers was the featured club with Marvin Labahn calling. At various times throughout the program Marv Labahn skillfully urged many in the noontime audience to participate in the square dance program. The Chicago Tribune Noon Concerts are held every Monday, Wednesday and Friday in Pioneer Court next to the Tribune Tower. The concerts provide a continuing summer-long festival of music and entertainment for the working people in the area.

Vermont

One of the larger East and Northeast Festivals is the Fall Foliage Festival in Montpelier. This year it is being held on October 3rd and 4th with Al Horn as the featured caller.

Pennsylvania

The biggest event of the year for the Edge Hill Squares of North Hills is the Autumn Jubilee. This year it will take place on October 5 at the Gwynedd-Mercy Academy in Ambler. Carl Hanks and Paul Andrews will call the squares with Gene and Laura Senatores cueing the rounds.

On Saturday, November 8, Perry Squares of Erie will host the 9th Annual Horn of Plenty all-day affair at Fort LeBoeuf High School in Waterford. Cal Golden, Dewey Berry and Hal Greenlee will be on hand to call the squares with George and Eileen Eberhart leading the round dancing. Reservations are required for this one as a dinner is included as a part of the program.

California

Associated Square Dancers of Superior, California, are sponsoring their 16th Harvest Hoedown on October 24-26. Endorsed by the Sacramento American Revolution Bicentennial Committee, the affair will be held at the Sacramento Convention Center. Bob Ruff will call a new dancers' hoedown on Friday and Saturday; Bob and Betty Dean will MC a Trail End Round Dance on Friday, and Jerry Helt and Don Stewart will handle the square dancing on Saturday and Sunday. Horace and Brenda Mills will be in charge of the rounds.

The Annual SquarEsta Weekend is scheduled for October 24-26 at the Vandenburg Inn in Santa Maria. Bob Baxter and Ernie Kinney are the featured callers, with Bob and Edna Faudree in charge of round dancing. For information write Squar-Esta, 6559 Coldwater Canyon, North Hollywood, California 91606.

Texas

Give your Thanksgiving dinner a chance to settle down, then join the Dudes 'n Dolls at their 15th Anniversary Turkey Trot at the beautiful Fiesta Room of the Hemisfair Convention Center in San Antonio on November 29. Feature caller for the evening will be Elmer Sheffield, Jr. There will be workshop rounds by Don and Anne Fuller from 1 to 3 pm and a square dance workshop by Rusty Fennel from 3 to 5 pm. Rounds will open the evening dance at 7 pm, followed by square dancing until 11 pm. Campers, snowbirds and all happy square dancers are invited.

The Rambling Roses Square Dance Club of Tyler, Rose Capital of the World, will hold its annual festival on Saturday, October 18, in conjunction with the 38th Annual Texas Rose Festival. The square dance affair will be held in Harvey Hall on the East Texas Fairgrounds. The Rose Parade begins at 10 am and will end in Rose Stadium. During the pre-parade activities in the stadium the Rambling Roses will present an exhibition of square dancing. Evening activities begin at 7 pm with round dancing conducted by Leland and Helen Neeley. The Rose Festival Queen will lead the grand march at 8 pm. Callers will be Allen Garrett, Ray Wheelington and Les Bratcher.

The 15th North Texas Square and Round Dance Association Roundup will be held October 24 and 25 at the Convention Center in Dallas. Callers will be Wade Driver and Elmer Sheffield, Jr. Joe and Margaret Mardue will conduct round dancing and a great show of beautiful round dancers under the direction of Charlie and Bettye Procter is scheduled.

Okinawa

The world's first International Ocean Exposition (Expo '75) will be held on the Motobu Peninsula of Okinawa, Japan, from July 20, 1975, through January 18, 1976. The Okinawa Square Dancers' and Callers' Association, comprised of the three American clubs on the island, will be hosting scheduled square dance exhibitions on behalf of our American Pavil-

ion. These exhibitions will be held at one, four and six pm on the first Saturday and third Sunday of each month throughout the duration of the Exposition. Visiting square dancers attending Expo '75 will be welcomed to square 'em up and will be presented a badge especially designed for the occasion. American square dancers on Okinawa, through the efforts of the Okinawa Square Dancers' and Callers' Association, will be further spreading the genuine "friendship in motion" part of our American Heritage that has expanded to International proportions. —*Bob Souza*

South Carolina

The Flying Squares of Shaw Air Force Base, along with their caller, Jay Bradley, shared honors with country western singer, Tammy Wynette, at the Country Music Festival at Santee Cooper, South Carolina resort area. The square dance program was taped by WIS Educational TV for American Heritage Days. This is the second year that the Flying Squares have been asked to participate—last year with singer Charlie Rich. The club, made up of Air Force and civilian personnel, is very active and on the go, taking part in community functions, doing public, private and charitable exhibitions and entertaining in old folks and nursing homes.

Australia

Melbourne, Victoria, was the locale for the 16th National Australian Convention last June. 1300 dancers, including a Japanese lass from the State of Wisconsin, joined in the festivities in two halls and a great time was had by all over the Queen's Birthday Weekend. Next year's 17th National Convention will be held in Tasmania. Meantime, several tours are in the planning stages to include the 25th National Square Dance Convention in Anaheim, California, in 1976.

Louisiana

Tammany Twirlers extend a cordial invitation to all dancers to their 13th Annual Festival on November 7 and 8. The affair is to be a Bicentennial Celebration "A Salute to America." Dancing will be held at the Municipal Auditorium in Slidell. Bruce Lane Welsh and Art Springer are the feature callers, with Elwood and Laura Leblanc in charge of rounds. Tammany Twirlers will present a Bicentennial exhibition. For information on motels and camping contact Al de Brueys, P.O. Box 1383, Slidell, Louisiana 70458



Dave and Martha Carter and Virginia and Mac McDonald (left to right) were just four of the over 2,000 Georgia square dancers who signed a petition requesting the Citizen's Stamp Advisory to issue a stamp commemorating square dancing.

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If you buy a Micro-75 and are not completely satisfied with it for any reason, return it within 30 days for full refund. Our two-year warranty includes repair or replacement of any defective unit, all freight charges paid by us, within the U. S. and Canada.

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1033-E Shary Circle, Concord, Calif. 94518
Telephone (415) 682-8390

Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

October, 1975

CALLERLAB invites callers, everywhere, to study the two movements it suggests for mainstream dancing during the next three months and to use them with any clubs that fit the mainstream category. For the definition and comments on the two please turn to page 35.

CALLERLAB QUARTERLY MOVEMENTS

Included in the CALLERLAB Quarterly Movements Committee Report for the 4th quarter, 1975, were these illustrations of the two movements selected for Mainstream dancing.

PASS THE OCEAN

Heads lead right
Circle to a line
Pass the ocean
Girls trade, swing thru
Turn thru, left allemande

Heads square thru four hands
Pass the ocean
Swing thru, spin the top
Right and left thru, dive thru
Square thru three quarters
Left allemande

FERRIS WHEEL

Heads square thru four hands
Swing thru, boys run
Ferris wheel
Centers pass thru
Left allemande

Heads square thru four hands
Swing thru, boys run
Couples circulate
Ferris wheel, zoom
Centers square thru three quarters
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Dick Houlton Square Dance Editor
Don Armstrong Contra Editor
Ken Collins Final Checkoff

This issue of the Workshop contains 51 dances and drills including four singing calls, four rounds and a contra (below). Variety is the name of the game.

CONTRA CORNER

SLAUNCH TO DONEGAL

Adapted by Ede Butlin

Formation: Couples facing couples, lady on partner's right, in long lines down the hall, an even number of couples is required.

Record: Windsor 4183

Intro — — — —, With your corner allemande left
1-8 — — — —, Everybody swing your own
9-16 — — — —, Slant left right and left thru
17-24 — — — —, Straight across right and left thru
25-32 — — — —, Same four two ladies chain
33-40 — — — —, With the music chain them back
41-48 — — — —, Same four left hand star
49-56 — — — —, Right hand star back to your lines

SINGING CALL

MISTY

By Monty Wilson, Malibu, California

Record: MacGregor # 2172, Flip Instrumental with Monty Wilson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round
You turn the girl and then
Allemande left go allemande thar
Go right and left and star
The men back in you back that star
Shoot that star a full turn
Then slip that clutch go left allemande
Come back one and promenade the land
The music I hear I get misty the moment you're near

FIGURE:

Heads promenade halfway
Two and four right and left thru
Turn that maid star thru pass thru
Square thru three hands
When you're thru trade by swing
Left allemande weave the ring
Would I wander thru this wonderland alone
Do sa do and promenade her home
The music I hear I get misty the moment you're near

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

The Feature Caller

FACED WITH THE DECISION to quit his job or quit calling, Lloyd Priest of Scarboro, Ontario, Canada, opted in favor of calling and has been a full-time caller since 1973. He still feels it was the wisest decision he has ever made. We're going to visit Lloyd at one of his several home clubs and dance to his favorite, though not necessarily original calls. Want to join us?

Heads square thru
Curlique
Split circulate
Boys run
Pass thru
Wheel and deal
Centers pass thru
Curlique
Split circulate
Boys run
Pass thru
Wheel and deal
Centers pass thru
Star thru
Right and left thru
Pass thru
U turn back
Left allemande

Allemande left
Walk by one
Swing the next and promenade
Heads wheel around
Square thru four hands
Trade by
Do sa do to ocean wave
Scoot back
Split circulate
Scoot back
Split circulate
Slide thru
Spin the top
Boys run
Wheel and deal
Do sa do to ocean wave
Scoot back
All eight circulate
Scoot back
Eight circulate
Swing thru
Boys trade
Everybody fold
Left allemande

Heads flutter wheel
Square thru four hands
Circle up four
And break to a line
Pass thru
Tag the line in
Swing thru
Girls trade
Right and left thru
Pass thru
Tag the line in
Swing thru
Boys trade
Pass thru
Bend the line
Right and left thru
Center four square thru four hands
Just the ends left allemande
Everybody right and left grand

LLOYD

PRIEST



Lloyd and Vivian Priest have been dancing for 16 years and Lloyd has been calling for 14 years. He has three caller-run clubs, a workshop group, teaches a 32-week class each year and feels he is part of a winning combination—he teaches and calls the squares and wife and partner, Vivian, teaches and cues the rounds. Lloyd is President of the Toronto and District Square Dance Association and is also a member of CALLERLAB. His prime interest is keeping dancers in the movement and if people drop out he makes the effort to follow up and find the reason. During his five years on the Executive Board of T&D, he has been instrumental in having all new material screened at each monthly workshop, picking a "move of the month" and eliminating some of the less desirable moves. This has served as guidelines for all area callers. Lloyd's home program is so healthy

that he cuts his traveling to a minimum and tries to limit his festival and club dates to within 300 miles from home, if possible. He has called at the Toronto and District Convention for the past nine years and to promote square dancing calls at the Canadian National Exhibition each year.

Heads swing thru
Spin the top
Pass thru
Curlique
Scoot back
Boys run
Star thru
Swing thru
Boys run
Half tag trade and roll
Circle to a two-faced line
Ferris wheel
Centers square thru three quarters
Swing thru
Spin the top
Right and left thru
Pass thru
Bend the line
Square thru four hands
Trade by
Square thru four hands
Everybody U turn back
Left allemande

Heads square thru
Swing thru
Girls fold
Peel the top
Right and left thru
Pass thru
Tag the line
Leads turn back
Slide thru
Spin the top
Boys run
Ferris wheel
Centers swing thru
Boys trade
Turn thru
Slide thru
Right and left thru
Pass the ocean
Scoot back
Just the boys scoot back
Boys run
Bend the line
Right and left thru
Reverse flutter wheel
Slide thru
Swing thru
Spin the top
Right and left thru
Slide thru
Left allemande

(67)
Sides right and left thru
Four ladies rollaway
Half sashay
Head gent take two girls up and back
Same six slide thru
Left allemande

Heads right and left thru
Half sashay
Slide thru
Right and left thru
Swing thru double
Scoot back
Girls circulate
Boys run
Bend the line
Swing thru
Centers trade
With the girl cast off three quarters
Coordinate
Bend the line
Slide thru
Pass to the center
Half square thru
Partner trade
Left allemande

SINGING CALL*

MEMORY MAKER

By John Hendron, Framingham, Massachusetts
Record: Red Boot # 186, Flip Instrumental with John Hendron
OPENER, MIDDLE BREAK, ENDING
Four little ladies chain I say
Turn this girl and rollaway
Circle left around the ring you go
Four ladies roll a half sashay
Circle left around you know
Left allemande and weave the ring
You're gonna wind and weave
Around that ring until you meet your lady
Do sa do promenade your baby
She's a heart breaker
She's a love taker and
I'll bet she's making memories tonight
FIGURE:
One and three square thru four hands
Around will do
Four hands around then do sa do
Swing thru two by two
Boys run right you do
A ferris wheel (centers pass thru)
Left allemande that corner
Do sa do swing that corner girl
Promenade you know
She's a heart breaker
She's a love maker and
I'll bet she's making memories tonight
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

TONIGHT YOU BELONG TO ME — Grenn 14216
Choreographers: Dave and Mary Simmons
Comment: The waltz routine keeps one moving. The music is adequate.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together, Touch to** CLOSED **M face** DIAGONAL LOD **and** WALL;

PART A

1-4 **L Turn, Side, Close; L Turn M face** COH, **Side, Close; Fwd, Side, Back to** HALF-OPEN **facing** RLOD; **Back, Back, Turn to** CLOSED M **face** COH;

5-8 **Cross, Side, Close to** SEMI-CLOSED **facing** RLOD; **Fwd. 2. Pickup to** CLOSED **M facing** RLOD; **(Open-Telemark) Fwd, Side/Turn, Fwd to face** LOD **in** SEMI-CLOSED; **Thru, 1/4 R Turn M face** WALL, **Close in** CLOSED **pos;**

PART B

1-4 **Fwd, Side, XIB to** SEMI-CLOSED **facing** LOD; **Fwd, Draw, Touch end in** SIDECAR **M face** LOD; **Cross, Side, Close to** BANJO **M face** LOD; **Cross, Side, Close to** SIDECAR;

5-8 **Fwd, Back, Side to** BANJO; **Manuv M face** RLOD **in** CLOSED, **Side, Close; Back, Draw/Close, Fwd to** HALF-OPEN **facing** LOD; **Roll Across, 2, 3 to end in** LEFT-HALF-OPEN;

9-12 **(Roll Across) Fwd, 2, 3 to** HALF-OPEN; **Manuv to** CLOSED **M face** RLOD, **Side, Close; Pivot, Fwd M face** LOD, **Recov; Back, Side, Close;**

13-16 **Dip Back, —, —; Recov, 2, Turn M face** WALL; **(Twirl) Side, Behind, Side; Thru, M face** WALL, **Close;**

SEQUENCE: A — A — B — A — A — B plus Ending.
Ending:

1-4 **(Twirl) Side, Behind, Side; Side, Thru, Face; Apart, Point, —; Ack.**

BITTERSWEET—Hi-Hat 939
Choreographer: Vernon Porter
Comment: This is not a difficult two-step and it has interesting music.

INTRODUCTION

1-2 CLOSED **M face** LOD **Wait; Rock Back, —, Recov, —;**

PART A

1-4 **Fwd, —, 2, —; Side, Close, Cross to** SIDECAR, —; **Side, Close to** CLOSED, **Back, Back; Back, Close, Fwd, —;**

5-8 **Side, Close, Cross to** SIDECAR, —; **Side, Close, Thru to** SEMI-CLOSED **face** LOD, —; **Blend to** BUTTERFLY **M face** WALL **Side, Close, Check, —; Side twd** RLOD, **Close, Turn to face** RLOD **in** LEFT-OPEN, —;

9-12 **Fwd, —, 2, —; Fwd, Close, Back, —; Back, Lock, Back, Lock; Back, Side, Thru to face** LOD **in** SEMI-CLOSED, —;

13-16 **Blend to** CLOSED **Turn Two-Step; Turn Two-Step end M face** LOD; **Fwd, Close, Back, —; Back, Close, Fwd, —;**

PART B

1-4 **Blend to** BUTTERFLY **M face** WALL **Face to Face Two-Step end in** OPEN **facing** LOD; **Rock Fwd. Recov to** BUTTERFLY **M face** WALL: **Twd** RLOD **Face to Face Two-Step end in** LEFT-OPEN **facing** RLOD, —; **Rock Fwd, —, Recov to** CLOSED **M face** WALL, —;

5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Change Sides Two-Step to** LEFT-OPEN; **Fwd Two-Step end** BUTTERFLY **M facing** COH;

9-12 Starting twd RLOD repeat action meas 1-4 Part B:

13-16 **Change Sides Two-Step to** LEFT-OPEN: **Fwd Two-Step end** CLOSED **M facing** WALL; **Side, Behind, Side, Thru; Pivot, —, 2 end M face** LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 **(Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

YOUR DAY — Grenn 14216
Choreographers: Frank and Iris Gilbert
Comment: The two-step routine is not for the novice. Has good peppy music.

INTRODUCTION

1-4 CLOSED **M face** WALL **Wait; Wait; Fwd, Close, Back, —; Side, Draw, Close, —;**

PART A

1-4 **(R foot lead for M) Side, Close, XIB to** CONTRA SIDECAR **M face** RLOD, —; **Back, Cut, Back, —; Back/ L Turn, Side, Fwd to** CONTRA BANJO **M face** LOD, —; **Fwd, Lock, Fwd, —;**

5-8 **Cross Pivot, 2, 3 end facing** LOD **in** SIDECAR, —; **Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd/L Turn M face** COH, **Side, Draw, —;**

9-12 M face COH repeat action meas 1-4 Part A starting with opposite foot:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **(Fishtail) Side, Close, Cross, Side to** CONTRA BANJO **M face** LOD **and** COH; **Fwd, Lock, Fwd/L Turn to face** COH, —; **Side, —, Back to** BANJO **M face** RLOD, —; **Back, Cut, Back, —;**

5-8 **Back/Turn, Close, Fwd twd** LOD, —; **Thru M face** WALL, **Side, Close, —; Twisty Vine, 2, 3, 4; Side, Draw, Hook to** MODIFIED SIDECAR, —;

9-12 **(W Run Arnd) Buzz L, 2, 3, 4; 5, 6, 7, 8 end in** CLOSED **M face** WALL; **Dip Back, —, Twist, —; Recov, —, Step, Step to** BANJO **M face** WALL;

13-16 **Banjo Wheel, 2, 3, —; 4, 5, 6 end M facing** WALL, —; **Side, Behind, Side, Front; Side, —, Draw, —;**

(Please turn to page 51)

25th National Square Dance Convention®
Anaheim, Calif. June 24-25-26, 1976

Housing List

ENTER 4 CHOICES BY NO. & NAME ON FRONT.
All rates quoted are for June, 1976

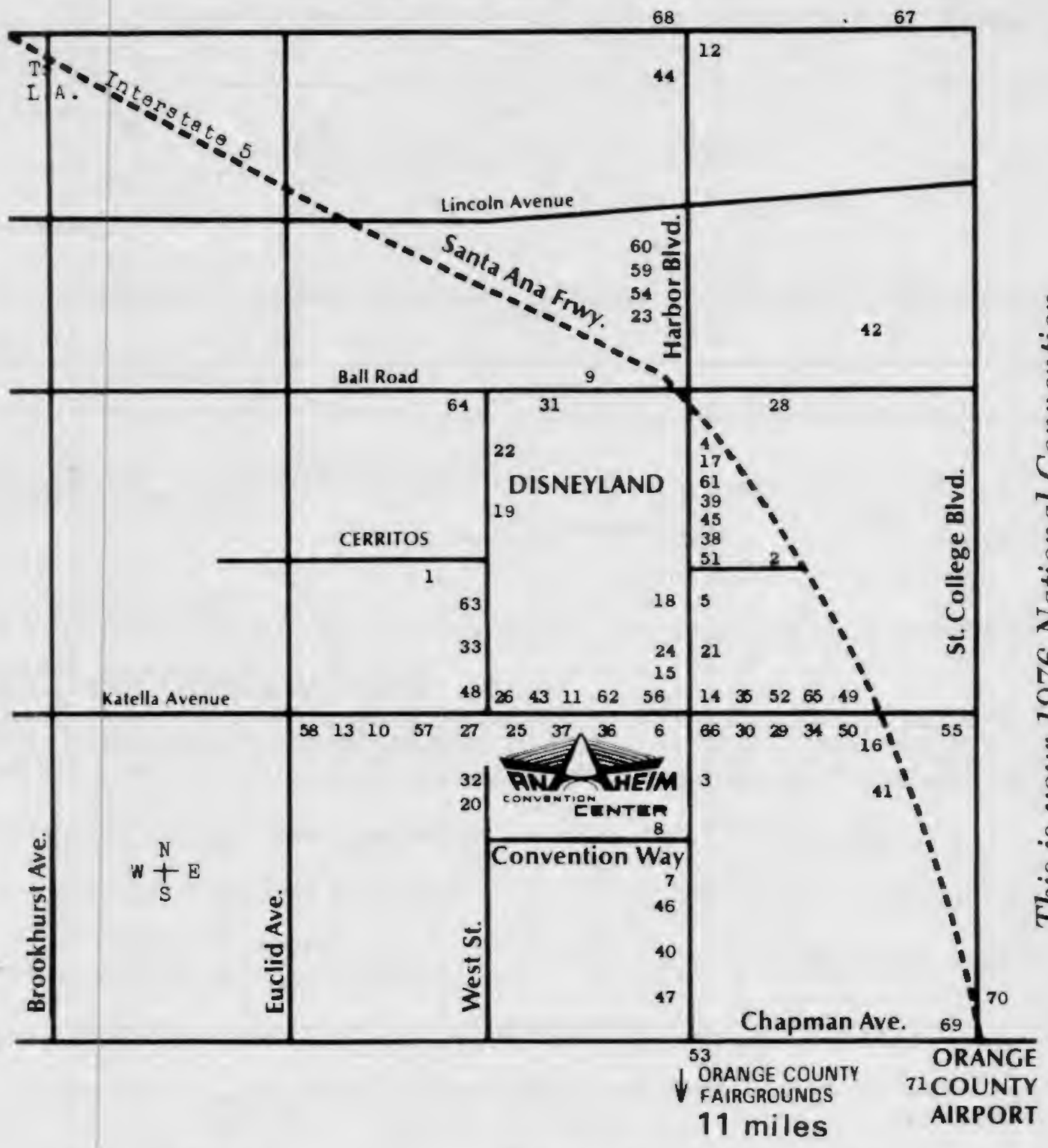
HOTELS

No.	Name	Single	Double	Dbl/dbl (2 to 4)	Suites (1,2 bdrm)
1.	Disneyland Hotel	$29-42	$29-42	$29-48	$85-120
2.	***Grand Hotel	$30	$36	$36-40	$80-112
3.	**Holiday Inn Anaheim	$29	$34	$34-42	$74-108
4.	**Howard Johnson's	$24	$28	$34-38	—
5.	Anaheim Hyatt House	$23	$27	$27-35	—
6.	Jolly Roger	$19	$22	$22-28	$60
7.	**Quality Inn	$22	$24	$28-36	$60
8.	**Royal Inn Convention Headquarters	$24	$28	$32-36	$70-90
9.	*Sheraton-Anaheim Singles Headquarters	$23	$29	$29-37	$45-90

MOTELS

10.	Alamo		$21	$23-38
11.	Alpine			$28
12.	Anaheim Motorlodge		$15	$17-20
13.	Anaheim Travelodge	$21	$21	$26-30
14.	Anaheim Viking	$21	$21	$26-30
15.	Candy Cane	$21	$21	$21-28
16.	Caravan	$19	$19	$19
17.	Carousel		$20	$24-30
18.	Cosmic Age	$22	$24	$24-32
19.	Dunes		$20	$24-30
20.	Eden Roc		$26	$26
21.	Fantasy	$24	$24	$24-30
22.	Flamingo	$15	$15	$24-35

MAP OF ANAHEIM AREA
NOT TO SCALE



No.	Name	Single	Double	Dbl/dbl (2 to 4)
46.	Peter Pan	$18	$20	$24-26
47.	Pitcairns			$22
48.	Princess	$16	$18	$20
49.	Rip Van Winkle			$18-22
50.	Riviera	$12	$14	$14-20

This is your 1976 National Convention Pre-registration Form—See next page.

SQUARE DANCING

ADMISSION TO ALL DANCING AREAS WILL BE TO REGISTERED DELEGATES ONLY, REGARDLESS OF AGE.

HOUSING ACCOMMODATIONS

HOTEL/MOTEL/DORMITORY RESERVATIONS Indicate your preference for accommodations NOW. Hotels and motels will make reservations through our Housing Director ONLY. Please refer to other side for information. Indicate four choices by number and name. Your selections will be honored if possible; otherwise, comparable accommodations will be arranged. Regular shuttle bus service between all housing and Convention Center.

Number in party_____. Rate desired: $_____to $_____per day. (Block No. assigned, if any_____).

1st choice: No._____Name_____2nd choice: No._____Name_____

3rd choice: No._____Name_____4th choice: No._____Name_____

Type of accommodations desired:

①____Room(s) with one double bed for two persons (Double)

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⑧____Dormitory space(s)

⑨____Crib(s)

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION. Housing Director will make reservations on "first come, first served" basis and notify you. The hotel or motel will confirm to you, notifying you of deposit required. NO MINIMUM RATES CAN BE GUARANTEED.

RECREATIONAL VEHICLE ACCOMMODATIONS

R/V RESERVATIONS All R/V's will be at the Orange CountyFairgrounds. Limited electric. Water, restrooms, and dump stations available. No showers. Regular shuttle bus service to the Convention Center.

Type of unit: ①☐ Van ②☐ Camper ③☐ Trailer ④☐ Motorhome. Length of unit:____feet.
Number in party_____. Five day package includes Wednesday, 23rd, through Sunday, 27th.
PLEASE SEND $17.50)for 5 day package) WITH THIS REGISTRATION, AND INCLUDE IN TOTAL REMITTANCE.
Confirmation will be sent immediately upon receipt of the full price.

CONFIRM HOUSING OR R/V RESERVATIONS TO:

Name_____Address_____

City/State /Zip_____Phone (____) _____

Will arrive: _____ _____ _____ _____
Day Date Hour AM/PM

Will depart: _____ _____ _____ _____

Will arrive by:
☐ Air ☐ Bus ☐ Train ☐ Auto

FOR PROGRAMMING PURPOSES

MARCH 1, 1976 IS THE DEADLINE for programming in Convention Program. Please indicate arrival and departure time above.

I will be available for programming: ①☐ Thursday ②☐ Friday ③☐ Saturday

Please consider me for programming as: ①☐ Adult square dance caller ②☐ Youth square dance caller ③☐ Challenge caller ④☐ Workshop caller ⑤☐ Round dance leader ⑥☐ Contra dance leader ⑦☐ Panelist ⑧☐ Exhibition

I am: ①☐ Adult ②☐ Youth ③☐ Male ④☐ Female

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL CONVENTION ACTIVITIES



ADVANCE REGISTRATION APPLICATION
25th
National Square Dance Convention®



1952 – SILVER ANNIVERSARY – 1976

ANAHEIM CONVENTION CENTER
ANAHEIM, CALIFORNIA – JUNE 24, 25, 26, 1976

"A Past to Remember –
A Future to Mold"

PLEASE TYPE OR PRINT CLEARLY (in black ink or pencil)

Last name_____ Address_____

City_____ State_____ Zip_____

Association or Federation (Calif. only)_____

FILL OUT COMPLETE FORM and return to

ADVANCE REGISTRATION DIRECTOR
P. O. Box 1141
MERCED, CALIFORNIA 95340

Planning to attend this convention on:
☐ Thursday ☐ Friday ☐ Saturday

Registration fees per delegate are:

DAYS	IN ADVANCE	AT THE DOOR
1	$2.25	$2.50
2	$4.25	$4.75
3	$6.00	$6.75

Make check or money order payable to:
25th NATIONAL SQUARE DANCE CONVENTION

USE NAMES YOU WISH ON YOUR BADGES:

His first name_____ $_____

Her first name_____ $_____

Solo dancer ☐

Child's name_____ age___ $_____

Child's name_____ age___ $_____

Child's name_____ age___ $_____

Child's name_____ age___ $_____

Official Commemorative Convention Program(s)____ @$1.25 each $_____

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Rec. Vehicle(s)_____ @ $17.50 ea. (5 days) $_____

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Make Total Remittance for this amount only $_____

CHECK CONVENTIONS ATTENDED:

☐ 1952 Riverside	☐ 1964 Long Beach
☐ 1953 Kansas City	☐ 1965 Dallas
☐ 1954 Dallas	☐ 1966 Indianapolis
☐ 1955 Oklahoma City	☐ 1967 Philadelphia
☐ 1956 San Diego	☐ 1968 Omaha
☐ 1957 St. Louis	☐ 1969 Seattle
☐ 1958 Louisville	☐ 1970 Louisville
☐ 1959 Denver	☐ 1971 New Orleans
☐ 1960 Des Moines	☐ 1972 Des Moines
☐ 1961 Detroit	☐ 1973 Salt Lake City
☐ 1962 Miami Beach	☐ 1974 San Antonio
☐ 1963 St. Paul	☐ 1975 Kansas City

TOTAL ATTENDED_____

MAY 1, 1976, is the DEADLINE for CONFIRMATIONS by mail and REFUNDS

23. Frontier		$16	$18-20
24. Galaxy	$22	$24	$26-32
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26. Heidi	$16	$17	$17-20
27. Inn of Tomorrow	$22	$24	$26-34
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37. Magic Lamp	$20	$20	$20
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40. Modernaire	$16	$16	$16-22
41. Motel Siesta Six		$12	$14
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43. Musketeer		$20	$24
44. Palm Motorlodge		$15	$17-20
45. Park Vue	$22	$24	$24-32
51. Saga	$18	$20	$22-26
52. Samoa			$17-22
53. Sandman-G.G.		$20	$20-26
54. Sandman-Harbor	$16	$18	$20-24
55. Sandman-Katella	$18	$22	$24-32
56. Sir Rudimar	$20	$20	$22-24
57. Sky View	$18	$20	$22-26
58. Space Age	$22	$24	$26-34
59. Tops		$16	$18-20
60. Tropic (Anaheim)	$14	$16	$18-26
61. Tropicana	$18	$18-20	$22-25
62. Waikiki	$18	$24	$28-32
63. Wanderlust		$22	$22-26
64. Watergate		$23	$23-26
65. Westward Ho	$16	$18	$20-24
66. Zaby's	$16	$18	$22-24

ADDITIONAL HOTELS

67. **Hilton- Fullerton	$18-22	$22-24	$22-32
68. **Holiday Inn-Fullerton	$26	$30	$30-40
69. **Holiday Inn-Orange	$23	$29	$29-35
70. Rodeway Inn-Orange	$14	$16	$16-19
71. **Royal Inn-Santa Ana	$18	$20	$22-28

6% tax not included in above rates.

* Children under 17) are free in room
** Children under 12) with parents.
***Children under 3)

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4 nights, Wed. to Sat., $4.50/night.
Extra nights available, same rate.
Families welcome.
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Costa Mesa, Calif. 92626

Shuttle bus to Convention Center.

(**YOUR DAY,** *continued*)
SEQUENCE: A — B — A — B plus Tag.
Tag:
1-2 **Back Away, 2, Close, —; Swivel, Swivel, —, —;**

BRASILLA — Hi-Hat 939
Choreographers: Homer and Vera Todd
Comment: The rhumba routine keeps you busy. The music has the south of the border sound and feel.

INTRODUCTION

1-4 CLOSED M face WALL **Wait; Wait; Side, Close, Turn face** RLOD **in** LEFT-OPEN, —; **Rock Back, —, Recov, —;**
5-8 **Side twd** RLOD, **Close, Turn to face** LOD **in** SEMI-CLOSED, —; **Rock Back, —, Recov, —; (Twirl) Fwd, —, 2, —; 3, —, 1/4 R Turn M face** WALL **in** CLOSED, —;

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Back, —; Side, Close, Fwd, —;**
5-8 **(Under to LEFT-OPEN) In Place, 2, 3 M on Outside, —; Fwd, 2, 3, —; (Under to OPEN) In Place, 2, 3 M on Inside, —; Fwd, 2, 3, —;**
9-12 **Rock Side, Recov, Cross, —; Change Sides, 2, 3 to** LEFT-OPEN, —; **Fwd, 2, 3, —; Rock Side, Recov M face** COH **in** BUTTERFLY, **Close, —;**
13-16 **Rock Side, Recov, Cross, —; Recov, Side, Cross Thru face** RLOD **in** CLOSED, —; **Side, Close, Side, Close; Pivot, —, 2 end M face** WALL, —;

PART B

1-4 **Blend to** BANJO **Wheel, 2, 3, —; 4, 5, 6 end M face** COH, —; **(Under) In Place, 2, 3, —; (On Arnd to end in SIDECAR facing RLOD) Fwd, 2, 3, —;**
5-8 **Wheel, 2, 3, —; 4, 5, 6 still in** SIDECAR **M facing** RLOD, —; **(Under) 1/4 L Turn, 2, 3, —; (On Arnd to BUTTERFLY facing RLOD) L Turn, 2, 3 face** LOD, —;
9-12 **Apart, Close, Together, —; (Wrap) In Place, 2, 3, —; (Unwrap) 1/4 R Turn, 2, 3, —; (L Spin end BUTTERFLY face COH) 1/4 R Turn, 2, 3 to face** WALL, —;
13-16 **Rock Side, Recov, Cross, —; Recov, Side, Cross Thru, —; Side, Close, Side, Close; Side, —, Close, —;**

SEQUENCE: A — A — B — A — B plus Ending.
Ending:
1-4 CLOSED **M face** WALL **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close; Apart, —, Point, —.**

We didn't deliberately set out to "short change" our round dancing friends this month by publishing cues for only four rounds. Normally we have a minimum of six for the Workshop Section, but this month only four came in. Look for more in next month's issue!

RECYCLE THIS - RECYCLE THAT
By Jim Davis, Seattle, Washington

Heads do sa do to a wave
Recycle, star thru
Swing thru, box the gnat
Right and left thru
Pass thru
Swing thru the outside two
Recycle, box the gnat
Drop hands
Rollaway, pass thru
U turn back
Allemande left

Darrell Hedgecock, San Jose, California sends us these two.

SHOOT THAT STAR (52)
Allemande left
Go right and left and forward two
Gents swing in, allemande thar
Shoot that star
Go right and left now forward three
Ladies swing in, wrong way thar
Shoot that star
Go left and right now forward three
Gents swing in
Allemande thar, shoot that star
Go right and left grand

ALL EIGHT PARTNER TRADE (67)
Heads spin the top
Turn thru
Left spin the top
Swat the flea, wheel and deal
Partner trade
Centers spin the top
Slide thru, allemande left

Ed Fraidenburg, Midland, Michigan sends us these two figures.

Heads square thru
Circle half to a two-faced line
Tag the line right
Girls circulate
Men cast off three quarters
Diamond circulate, men circulate
Girls cast off three quarters
Wheel and deal
Square thru three quarters
Trade by, left allemande

Heads square thru, ocean wave
Girls cast off three quarters
Diamond circulate
(In your diamond) fan the top
Diamond circulate
(In your diamond) fan the top
Diamond circulate
Men cast off three quarters
Pass to the center, zoom
Square thru three quarters
Left allemande

QUICK
By Trent Keith, Memphis, Tennessee

Heads square thru
Curlique then
Boys run and a quarter more
Left allemande

PLAYFUL
By Ed Curran, West Palm Beach, Florida

Heads lead right, circle to a line
Curlique, couples single hinge
Spin the top, recycle
Swing thru, girls do a U turn back
Wheel and deal
Square thru three quarters
Left allemande

FLICK FLACK
By Cliff Long, Mars Hill, Maine

Heads slide thru, pass thru
Curlique, girls run right
Slide thru, trade by
Spin chain thru
Meet that girl and curlique
Walk and dodge, girls fold
Curlique, swing thru
Girls circulate, boys trade
Boys cross fold, box the gnat
Square thru three quarters
Trade by and
Left allemande

These two will keep you busy. They are from Darrell Hedgecock, San Jose, California.

Four ladies chain three quarters round
Circle left that way
With lady on right, do paso
Gents swing in for allemande thar
Shoot that star, promenade
All four couples wheel around
Promenade the other way back
Ladies roll back, go right and left
Turn back one
Ladies swing in for wrong way thar
Shoot that star
Men star left three quarters round
Allemande right then
Turn by the left hand full around
Men star right straight across
Allemande left your corner, promenade

Allemande left like allemande thar
Go right and left
Hang on swing full around
Ladies in center, allemande thar
Slip the clutch, pass by one
Swing by left halfway round
Gents in center, allemande thar
Shoot that star, box the gnat
Ladies star left full around
Same man box the gnat
Hang on right and left grand

WUFF (68)
By Dick Clements, Lajes Field, Azores Islands.

Heads square thru four hands
Centers in and cast off three quarters
Ends fold
Outsides squeeze into a line and
New centers fold
Allemande left

These two interesting figures are from Fred Bailey, Rush City, Minnesota.

Head ladies chain to the right
Heads lead right, circle to a line
Curlique, coordinate
Half tag, trade and roll
Left allemande

Head couples right and left thru
Same two flutter wheel then
Swing thru, spin the top
Half tag, trade and roll
Pass thru, left allemande

There is variety in these two figures by Gene McCullough, Oxon, Maryland.

Side ladies chain
Sides pass the ocean
Fan the top and turn thru
Cross cloverleaf, centers zoom
New centers square thru three quarters
Left allemande

Head ladies chain across
Heads promenade half way
Come into the center and curlique
Walk and dodge, swing thru
Fan the top, turn thru
Left allemande

Here are two by Bill Armstrong, Los Angeles, California.

Side gents and the corner girls
Up to the middle and back
Turn and left thru, flutter wheel
Same two ladies lead
Dixie style to ocean wave
Girls trade, boys trade
Left allemande

Heads box the gnat
Turn and left thru
Square thru, box the gnat
Turn and left thru
Swing thru
Turn and left thru
Star thru, pass thru
Wheel and deal
Box the gnat
Turn and left thru
Pass thru, left allemande

NOFF (66)
By Thor Sigurdson, Emerson, Manitoba, Canada.
Four ladies chain straight across
Head two a right and left thru
With a full turn, you're facing out
Cloverleaf, stand behind the sides
Side two right and left thru
With a full turn then
Allemande left

DANCING THE BASICS

Here once again is a selection of especially treated basic drill material by Jeanne Moody, Salinas, California. Jeanne, whose note service, "Tempo," is circulated across the country, expresses the hope that these drills will prove useful to callers and teachers. The numbers in parentheses indicate the most advanced basic in that particular pattern.

(71)
Heads square thru, star thru
Two ladies chain, send 'em back
Dixie style to an ocean wave
Boys run, left allemande

(75)
Side ladies chain
One and three half sashay
Lead right circle four
Ladies break to a line
Pass thru, tag the line
Boys turn back, star thru
Couples circulate, wheel and deal
Dive thru, pass thru
Left allemande

(70)
Number one couple roll half sashay
Heads cross trail while you're that way
Go round one to a line
Pass thru, wheel and deal
Centers pass thru, star thru
Bend the line, pass thru
Wheel and deal, substitute
Centers pass thru
Left allemande

(66)
Side ladies chain
Sides roll half sashay
Heads star thru, swing thru
Pass thru, do sa do to a wave
Spin the top
Cast right three quarters
(Two ladies facing opposite directions)
Giant cloverleaf
Center boys pass thru
Star thru, wheel and deal
(Back out)
Other boys pass thru, star thru
Wheel and deal (in the middle)
Square thru three quarters
Left allemande

(45)
Four ladies chain three quarters
Head gents and corner Sue
Go up to the middle and back
Square thru four hands
Split two round one to a line
Everybody roll half sashay
Left allemande

(73)
One and three right and left thru
Star thru, everybody double pass thru
Peel off, star thru
Ends California twirl
Left allemande

(71)
One and three star thru
California twirl
Do sa do to a wave, swing thru
Spin the top, girls trade
Boys trade, right and left thru
Dixie style to a wave
Boys trade, left allemande

SINGING CALL*

GRANDMA'S FEATHER BED

By Red Bates, Hampden, Massachusetts
Record: Jay-Bar-Kay # 6011, Flip Instrumental with Red Bates.
OPENER, MIDDLE BREAK, ENDING
Well you walk around the corner
Turn a left hand round your own
Men star by the old right hand
It's once around you go
Pick up your own with an arm around
Star promenade and
Girls roll back left allemande
Weave that old ring
It's nine feet high six feet wide
Soft as a downy chick well you do sa do
Promenade go walkin round you bet
It'll hold eight kids four hound dogs
And a piggy we stole from the shed
We didn't get much sleep but we had
A lot of fun on Grandma's feather bed
FIGURE:
One and three promenade go halfway
Round the square come down the middle
Right and left thru turn little lady there
Flutter wheel in the middle you know
Sweep a quarter more pass thru and you
Do sa do around the outside two
Swing thru and the boys trade
And then turn thru do an allemande left
And promenade you do
It'll hold eight kids four hound dogs
And a piggy we stole from the shed
We didn't get much sleep but we had
A lotta fun on Grandma's feather bed
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SOTA

By Fred Bailey, Rush City, Minnesota

Head ladies chain
Head couples square thru
Step to a wave, girls turn back
Half tag, trade and roll
*** Pass thru, left allemande**

or

Pass thru partner trade
Right and left thru
Veer left to a two-faced line
Couples circulate
Wheel and deal, step to a wave
Recycle, right and left thru
Pass thru, trade by
Curlique, walk and dodge
Cast off three quarters
(or, bend the line)
Slide thru, pass thru
Trade by, right and left thru
Eight chain one (or pass thru)
Left allemande

Gene Pearson, Groves, Texas sent us these two dances.

Head ladies chain
Same two right and left thru
Rollaway a half sashay, curlique
Boys run, pass thru
Circle four and the
Head gents break to a line of four
Pass thru, tag the line right
Bend the line, pass thru
Tag the line left, bend the line
Pass thru, tag the line right
Wheel and deal, swing thru
Boys run, partner trade
Pass thru, wheel and deal
Centers slide thru, curlique
Walk and dodge, swing thru
Boys run, tag the line right
Wheel and deal, swing thru
Girls run, tag the line right
Wheel and deal, left allemande

Four ladies chain
Heads flutter wheel
Spin the top, boys run
Wheel and deal, pass thru
Circle four and the
Head gents break to a line of four
Pass thru, wheel and deal
Double pass thru
First couple right, next left
Right and left thru, slide thru
Swing thru, boys run
Boys circulate, girls trade
Bend the line
Square thru four hands
Right to Mother, pull by
Left allemande

WHISTLE STOP

By Ray J. Rogers, Albuquerque, New Mexico

Heads square thru, star thru
Curlique, coordinate
Wheel and deal
Right and left thru, star thru
Curlique, coordinate
Couples trade, wheel and deal
Dive thru, zoom
Square thru three quarters
Allemande left

FAST HASH (62)

By Dick Hamilton, Deer Lodge, Montana

Four couples California twirl
One and three separate
Round one come into the middle
Trade by, star thru
Pass thru, wheel and deal
Star thru, four couples California twirl
Two and four separate
Round one come into the middle
Trade by, star thru
Pass thru, wheel and deal
Star thru, left allemande

SINGING CALL*

RIBBON OF DARKNESS

By Harry Lackey, Greensboro, No. Carolina

Record: Kalox # 1175, Flip Instrumental with Harry Lackey

OPENER, MIDDLE BREAK, ENDING

(Intro wait six beats)
Heads ready grand parade
Half by the right boys three quarters
Side ladies move up side men turn a girl
Promenade half heads again
Half by the right boys three quarters
Side ladies move up side men turn a girl
Promenade half sides go
Half by the right boys three quarters
Head ladies move up head men turn a girl
Promenade half sides again
Half by the right boys three quarters
Head ladies move up head men turn a girl
Promenade half you're looking good

FIGURE:

One and three square thru four hands
Round the corner do sa do
Swing thru and the boys trade
(And then you'll run) bend the line
Go up to the middle and come on back
And then square thru three quarters
And the corner swing
Left allemande and promenade
Well my darling can't you see
Ribbon of darkness over me
(Heads ready grand parade)

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

How are You fixed for Square Dance Supplies?

HANDBOOKS

- **A** Basic Movements 1-50 (25¢ each, $15.00 per 100)
- **B** Extended Basic Movements 51-75 (25¢ each, $15.00 per 100)
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- **I** Youth in Square Dancing (50¢ each)

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- **J** Caller/Teacher Manual for Basics 1-50 ($5.00)
- **K** Caller/Teacher Manual for Extended Basics ($5.00)
- **L** Caller/Teacher Manual for Contra Dancing ($5.00)
- **M** American Round Dancing (Hamilton $2.50)
- **N** Hamilton Round Dance Manual ($5.00)

OTHER PRODUCTS & SUPPLIES

- **O** Plastic Record Sleeves ($12.50 per 100, minimum order 100)
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- **Q** Record Case Index Cards ($2.00 plus $1.00 postage)
- **R** Sets in Order Binders ($3.50 each) (Plus postage 1 or 2 binders, $1.25; 3 or 4 binders, $1.75)
- **S** Non-Dancer Promotional Flyer (Per 100, $3.00, per 1000, $20.00)
- **T** Basic Check List for Callers (50¢ per dozen)
- **U** Velco Slo-Down ($2.75 plus $1.25 postage Total per can $4.00)
- **V** Velco Spee-Dup ($2.75 plus $1.25 postage Total per can $4.00) (Canada $3.15 per can plus $1.75 (U.S.) on both Slo-Down & Spee-Dup)
- **W** Name Tags (Indicate design A or B) (Minimum order 100, $2.75 per 100)
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- **Z & AA** Learn to Square Dance Posters (indicate #1 color 12 for $1.50; #2 black and white 12 for $1.00, minimum order 12)
- **BB** Learn to Square Dance Post Cards ($2.75 per 100, minimum order 100)
- **CC** Completion Cards (indicate Basic or Extended Basic Program of Square Dancing) ($2.50 per 100, minimum order 100)

TEACHING RECORDS

- **DD** LP 6001 ($5.95)
- **EE** LP 6002 ($5.95)
- **FF** LP 6003 ($5.95)
- **GG** LP 6501 ($5.95)

EQUIPMENT

- **HH** EV 636 Microphone ($76.80)
- **II** EV 631A Microphone ($54.30)
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Descriptive Brochure on Request

the dancers Corner

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Michigan 49506
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CALLER of the MONTH



Dale Casseday—Greeley, Colorado

SHORTLY AFTER FINISHING their final square dance class session, a group of dancers met at the home of one couple for the purpose of practicing round dancing. Someone in the group decided that they needed to square dance, too, and after borrowing a few records with calls, Dale Casseday decided he would like to try his hand at calling.

So, with a lot of practice and encouragement from friends in the activity, Dale began calling. He attended one of the first courses for callers conducted by the late Ed Gilmore and has also attended institutes led by many national square dance leaders.

Dale has called for his club in Greeley, Colorado, and taught classes for the past 18 years. He also teaches round dancing at the square dance level. In addition, he calls in the Denver area three to five nights each week and has been on staff at Fun Valley, Lighted Lantern and Vallecito. A member of CALLERLAB, Dale works many weekend and festival dances in Colorado and neighboring states.

Being the owner and operator of a meat packing plant in Greeley, Dale is not able to



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travel as much as he would like. Travel is limited to weekends and covers about ten states in the area around Colorado.

Home for the Cassedays is Greeley. Sons, Tim and Tom, work for their dad in the packing plant, and daughter Sue lives and works in Denver. They have a daughter-in-law, Bonnie, and a two-year-old granddaughter, Denise.

(LETTERS, *continued from page 3*)

Since there is such a definite interest being shown in clogging we would like to impress upon the dancers the importance of not mixing clogging with mainstream dancing. First, unless the entire floor of dancers is clogging, the caller cannot possibly call with any degree of smoothness or timing. Second, clogging is good for two things: Exercise and exhibitions. It should, therefore, be a related activity only. For those dancers who are clogging enthusiasts, the best course of action is to form a separate clogging club. Their participation in square dance clubs as cloggers should, in our opinion, be restricted to exhibitions when invited or hired. The square dance club that attempts to integrate clogging with its normal program is looking for trouble. We enjoy clogging a great deal but feel that it should be approached in the proper perspective and kept in its proper place. In this way it can, and will, be an enjoyable related activity to the square dance movement. Thank you for the opportunity to remind cloggers, particularly the new cloggers, of this unwritten rule.

Gloria Driver
Houston, Texas

Dear Editor:

Reference your article, "Basics" (June, '75, SQUARE DANCING), I'm glad to see a trend indicated away from "Substitute." It isn't smooth and doesn't flow. (It is well named though.) Having the lead couples roll back one is much better, but calling it "Zoom" is—but then I've already told you what I think of that name. I'll just continue to call it directionally as I have for the past 15 years. One suggestion on proposed teaching order: "Flutter Wheel" should be done much sooner. In fact, I consider it a one-night stand movement. People nowhere ready for a right and left thru and then ladies chain (or vice versa)

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can do a flutter wheel with just one talk thru. . . . A "View of the Future" on pages 26 and 27 is delightful. I assume its placement immediately following the "Basics" article was intentional. If so, I agree with what such placement says.

Coy Cowan
Tampa, Florida

Dear Editor:

Your article on "Basics" (June issue of SQUARE DANCING) is very pleasing and worthy of comment. Where our efforts failed two years ago to establish square dancing in this wide place in the road (260 miles from any other dancers), we backed up and started again. We started another club open to couples only and using only mainstream calls. We have stricken 30% of the calls listed and substituted other straightforward calls (do as I say do). Exclusive of the first night, our drop out rate is nil and I would venture to say we have the happiest club in the state, or possibly worldwide. For patter calling I use events of the week which keeps the dancers listening.

Adrian and Sylvia Horter
Albany, Western Australia

Dear Editor:

My husband and I just returned from the National in Kansas City and feel we have to voice our opinion about the level of dancing. It was club level or challenge with nothing in between. We hardly danced at all. We are not challenge but we enjoy advanced patter and this was left out completely. They had one room at the Trade Mart that was one hour of hot hash each day and then all singing calls. We could do the one hour "Introduction to Challenge" but after that it was over our heads and you couldn't expect them to lower

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their level for us. We felt left out and wonder who we could contact about '76 in California to ask that the advanced patter be included as it was in San Antonio.

Lois Brenenstall
Peoria, Illinois

Dear Editor:

I would like to comment on your suggested teaching of CALLERLAB basics. This is a much appreciated assist. Many have seriously damaged square dancing by trying to produce square dancers in 10-12 weeks. I agree times may vary depending upon groups, from 32-50 weeks, however, your suggestion of 38 weeks seems very logical. We who have been plugging away with two to six classes and more per year sincerely appreciate a longer, more thorough teaching period. As usual, SQUARE DANCING comes through with a valuable boost to square and round dancing. Keep up the excellent work!

Paul Greer
Temple, Texas

Dear Editor:

We thought it might be of interest to you and to some of your readers to know that Mr. and Mrs. John Kobrock from Cape Cod were recent visitors to our area. . . . John and Isabell, as they prefer to be known, have been square dancing for *many* years. Think of this—they have *all* the back issues of Round Dancer Magazine, *all* the back issues of Sets in Order, and more than *400 round dance records*. Through the years this delightful pair has been dancing, teaching, serving, visiting and building lasting friendships. John pointedly reminded us that of all the things we are about in this world of dancing, it is the building of friendships that is of most importance.

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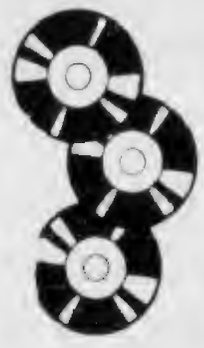
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When John and Isabell return to Nashville for another visit the new friends they made will be waiting for another chance to talk and dance with them. We who have just met them feel we have two new friends and others will be drawn to their warmth and friendliness.

Ralph and Mary Ruth Spence
Old Hickory, Tennessee

Dear Editor:

I read the article by Ralph Mix on Cued Round Dance Records in your July issue and agree wholeheartedly with all his points. We feel the same way he does and would like to see all round dance records be available with cues. This would be especially helpful to the middle aged and older dancers as it is harder to memorize and retain the cues. Therefore we never know them well enough before another new one is taught. I think a questionnaire would be a good idea.

Merle Brown
Garner, Iowa

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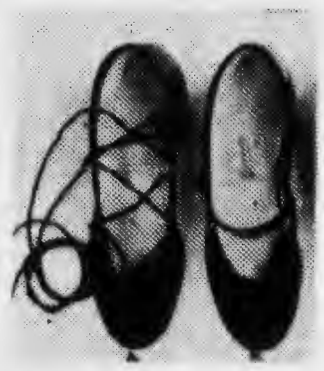
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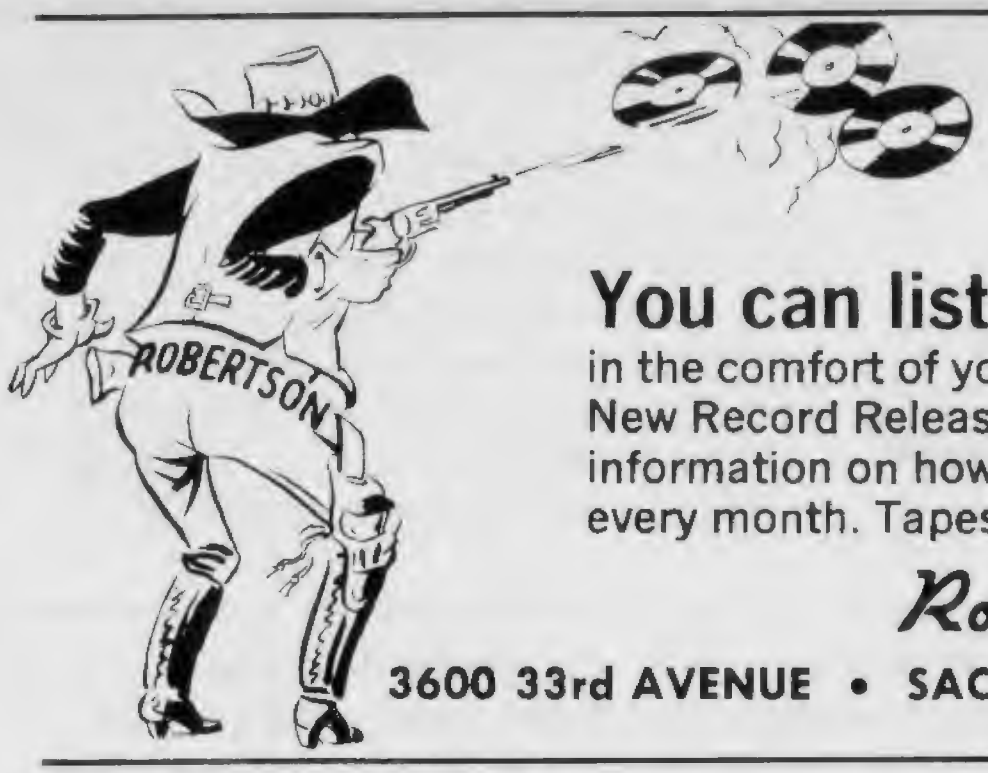


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July, 1959 (and using it as my Square Dance Bible). If there is any credit due for my success as a caller/teacher in both rounds and squares, I owe most of it to the leadership supplied by Sets in Order (and Bob Osgood). Thanks again.

Johnny Davidson
Hannon, Ontario, Canada

Dear Editor:

What a pleasant surprise to find myself as the Caller of the Month in your July issue of SQUARE DANCING. It is certainly a very great honor for a little ol' New Hampshire boy like me to be recognized by such a prestigious magazine. I thank you for the honor. May your magazine continue to be the very best voice of square dancing that it has been throughout the many years it has been in existence.

Mal "Yikes" Cameron
Deerfield, New Hampshire

Dear Editor:

The Badge of the Month for May 1975 inquired if there were any other clubs with the

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K-1177 DREAM BABY Flip/Inst. Caller: Bailey Campbell
K-1176 GAY CABELLERO Flip/Inst. Caller: John Saunders



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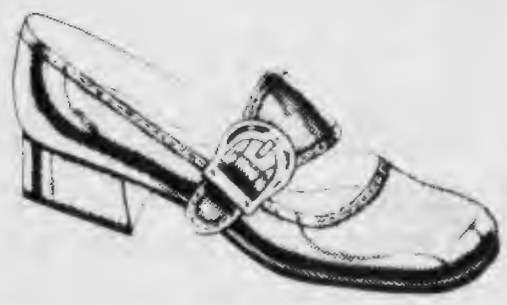
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name Pieces of Eight? My workshop carries that name.

Mike Sikorsky
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Dear Editor:

On July 29 I received a letter from two American square dancers, namely Jack and Sylvia Ryder—from I don't know where. They wrote about a proposed visit to Sydney (Australia) in December, 1975, but neglected to include their address. Do hope you can trace them through your records as we'd like to help them enjoy their stay while in Sydney.

Bill Matthews
Narraweena, NSW, Australia

What a predicament! Unfortunately these folks are not members of The American Square Dance Society so we have no address for them. From the postmark, they live in Florida. Perhaps some of their friends will see your letter and have them contact you again. We try to remind folks to enclose a self addressed envelope with their requests and include postage if they are contacting someone in the U.S.A. but they do forget sometimes.—Editor



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ETHEL PASSANANTE

Square dancers in the New Orleans area of Louisiana were saddened by the passing of Ethel Passanante in July. Mrs. Passanante and her husband taught square dancing in New Orleans for some twenty years before her retirement. We join with friends in extending condolences to the family.



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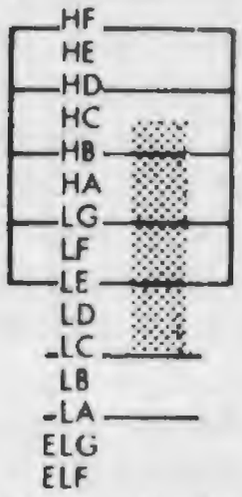
SINGING CALLS

MISTY — MacGregor 2172
Key: E Flat **Tempo: 128** **Range: HC**
Caller: Monty Wilson **LA Flat**
Synopsis: Complete call printed in Workshop.
Comment: A better sound on MacGregor than recent past efforts. Callers will need to adjust for word metering purposes. Monty does nice job on called side. Rating: ☆☆+

EASY TO PLEASE — MacGregor 2173
Key: G **Tempo: 128** **Range: HD**
Caller: Otto Dunn **LB**
Synopsis: (Break) Four ladies promenade — home box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three flutter wheel full around — sweep a quarter — pass thru — do sa do — swing thru two by two — boys run right — couples circulate one spot — wheel and

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

deal — pass thru — trade by — swing — promenade.

Comment: Need slightly more music on called side for dancing enjoyment, still improvement shown in Mac Gregor music. Callers can handle musically and routine will keep dancers moving.

Rating: ☆

FIRST TIME THING — Swinging Square 2370
Key: C **Tempo: 130** **Range: HG**
Caller: Rocky Strickland **LC**

Synopsis: (Break) Four ladies chain across — join hands circle — ladies center — men sashay and circle — ladies center — men sashay and circle — left allemande — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do — swing thru — boys trade — corner swing — promenade.

Comment: Nice musical feeling on tune that is well recorded. Figure is nothing unusual. Callers can handle this tune with ease. Rating: ☆ +

NEVER COMING BACK AGAIN — Bogan 1271
Key: C **Tempo: 130** **Range: HC**
Caller: Andy Petrere **LC**

Synopsis: (Break) Circle left — allemande left — do sa do own — allemande left corner — weave ring — do sa do — promenade (Figure) Head couples lead to right — circle up four — break to a line — eight to middle and back — curlique — coordinate go once and a half — centers trade — boys move up — couples circulate — bend the line — star thru — dive thru — square thru three quarters — swing corner — promenade.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

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Grandma's Feather Bed	**Jay-Bar-Kay 6011**
Kindly Keep It Country	**USA 504**
Have A Good Day and Pass It On	**Dance Ranch 629**
Railroad Bum	**Bogan 1268**

ROUND DANCES

Tic Toc	**Grenn 14211**
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Comment: Plenty of figure in this dance to keep dancers awake. Word metering will keep callers on their toes. Music is normal Bogan band.
Rating: ☆☆

SUNSHINE — Bogan 1272
Key: G **Tempo: 130** **Range: HD**
Caller: Wade Driver **LB**
Synopsis: (Break) Circle left — left allemande corner — do sa do own — men star left — turn thru — left allemande — do sa do — promenade home (Figure) One and three promenade halfway — down middle with a curlique — boys run right — square thru three quarters — trade by — star thru — right and left thru — flutter wheel once around — reverse the flutter — promenade this girl home.
Comment: May be difficult for average caller to handle melody as Wade does. Figures will keep dancers moving.
Rating: ☆☆

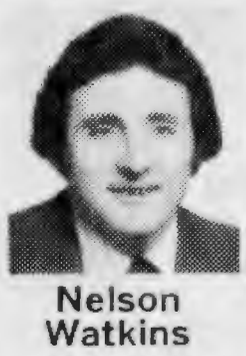
DREAM BABY — Kalox 1177
Key: G **Tempo: 130** **Range: HG**
Caller: Bailey Campbell **LA Flat**
Synopsis: (Break) Walk around corner — home do paso — partner left — corner right — partner left — allemande thar — men back in — back down the line — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — heads pass thru — cloverleaf — sides pass thru — swing corner — left allemande — weave ring — do sa do — promenade.
Comment: Different musical feel with good rhythmic trumpet. Figure nothing unusual but danceable.
Rating: ☆☆

GAY CABELLERO — Kalox 1176
Key: B Flat **Tempo: 130** **Range: HC**
Caller: John Saunders **LB Flat**
Synopsis: (Break) Walk around corner — see saw own — join hands — start to circle — men star by right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway around — down the middle — circle four three quarters round — pass thru — circle four — heads make a line — up to middle and back — square thru four hands — swing corner — left




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allemande — promenade.
Comment: Good Kalox music. Figure average and could be used in class work. Rating: ☆☆

FICKLE FORTUNE — FTC 32010
Key: C **Tempo: 128** **Range: HC**
Caller: George Peterson **LC**
Synopsis: (Break) Join hands circle — allemande corner — turn partner by right — four men star by left once around — curlique at home — boys run right — allemande corner — weave ring — meet own do sa do — promenade (Figure) One and three promenade halfway — lead to right — circle to a line — forward and back — right and left thru — slide thru — square thru three quarters — trade by — pass thru — swing — allemande corner — promenade.
Comment: Poor recording level on called side requires increased volume. Nice, easy dance with good word use. Timing is very close in spots.
Rating: ☆☆

MEMORY MAKER — Red Boot 186
Key: G **Tempo: 128** **Range: HD**
Caller: John Hendron **LB**
Synopsis: Complete call printed in Workshop.
Comment: Use of Ferris Wheel adds flavor to the choreography of this dance. Music is easy to call to with a nice feel in tempo and melody.
Rating: ☆☆+

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RIBBON OF DARKNESS — Kalox 1175
Key: E **Tempo: 130** **Range: HC Sharp**
Caller: Harry Lackey **LE**
Synopsis: Complete call printed in Workshop.
Comment: Use of Grand Parade adds to this record and a little whistling gives a novel approach. Choreography is standard for music. Harry does nice job. Rating: ☆☆ +

GRANDMA'S FEATHER BED — Jay-Bar-Kay 601
Key: D **Tempo: 128** **Range: HD**
Caller: Red Bates **LD**
Synopsis: Complete call printed in Workshop.
Comment: Lots of words to use but this adds to novelty of the record. Callers will have to practice. Good rhythmic dance which can be fun for callers to use. Rating: ☆☆ +

SING A HAPPY SONG — Top 25315
Key: G **Tempo: 128** **Range: HD**
Caller: Wally Cook **LF Sharp**
Synopsis: (Break) Four ladies chain — join hands circle left — ladies roll half sashay — circle left — ladies roll — bow to own — weave ring — meet own do sa do — promenade (Figure) Heads slide thru — left square thru three quarters — face corner — recycle — swing thru two by two — boys trade — boys run — wheel and deal — left alle-



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mande — do sa do — swing corner — promenade (Ending) Allemande left corner — grand right and left — do sa do own — swing her — promenade home — swing.

Comment: Dancers will have to adjust to left square thru after slide thru for comfort level. Good music by Top. Wally gives the Australian flavor to the called side. Rating: ☆☆

HOEDOWNS

BABY — Blue Star 2007
Key: C **Tempo: 128**
Music: The Blue Star Band — Piano, Drums, Violin, Guitar, Bass

LONNIE — Flip side to Baby
Key: G **Tempo: 132**
Music: The Blue Star Band — Piano, Drums, Violin, Guitar, Bass

Comment: Heavy after beat with use of alternate lead by Guitar and Fiddle makes this hoedown very useable. "Lonnie" offers more Fiddle lead than flip side. Rating: ☆☆

LOVE ME HOEDOWN — USA 505
Key: F **Tempo: 128**
Music: The Americans — Banjo, Bass

(Please turn to page 72 for flip)


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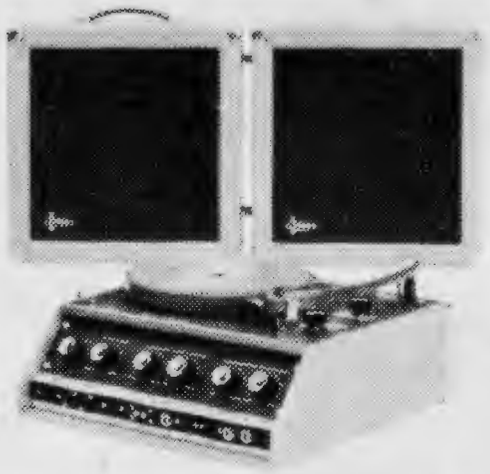
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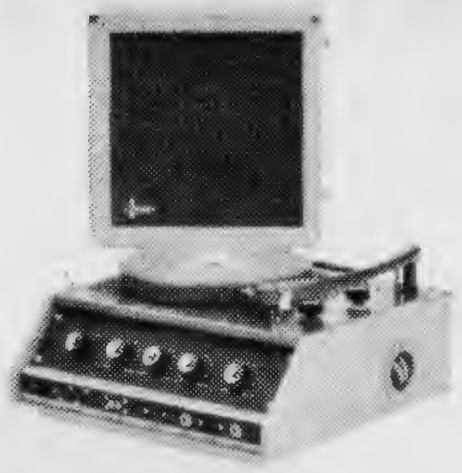
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SHELBY'S BANJO HOEDOWN — Flip side to Love Me Hoedown
Key: G **Tempo: 128**
Music: The Americans — Banjo, Bass
Comment: Very good instrumentals, fairly new sounds produced by USA company.
Rating: ☆☆+

(AS I SEE IT, *continued from page 10*)

enthusiasms, Henry Ford followed through thoroughly with one which caught his fancy. He and his wife had organized old fashioned dance parties before World War I. In 1923 Ford purchased historic Wayside Inn in Sudbury, Massachusetts. There they organized square dances as part of the entertainment programs. The dancing master of Wayside Inn was Benjamin Lovett.

"To publicize his hobby, Ford invited two hundred Ohio and Michigan dancing instructors to Dearborn, Michigan, to learn the Virginia Reel, Schottische, Varsouvienne, Gavotte, Ripple, Minuet and other almost forgotten steps. In addition, the industrialist

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arranged for Lovett to teach dancing to Dearborn's schoolchildren. Old fashioned dancing became the rage. Newspapers carried detailed instructions covering an entire page, and 34 institutions of higher learning, including Radcliffe College, Stephens College. Temple University and the Universities of Michigan, North Carolina, and Georgia, added early American dancing to their curricula. Ford sent Lovett on a junket to supervise the teaching.

"After the spring of 1926, fiddling, along with old time or old fashioned dancing crazes, lost their popularity but Ford continued to



"Good Morning," the book of music and calls issued by Henry Ford, was a forerunner of many caller texts.

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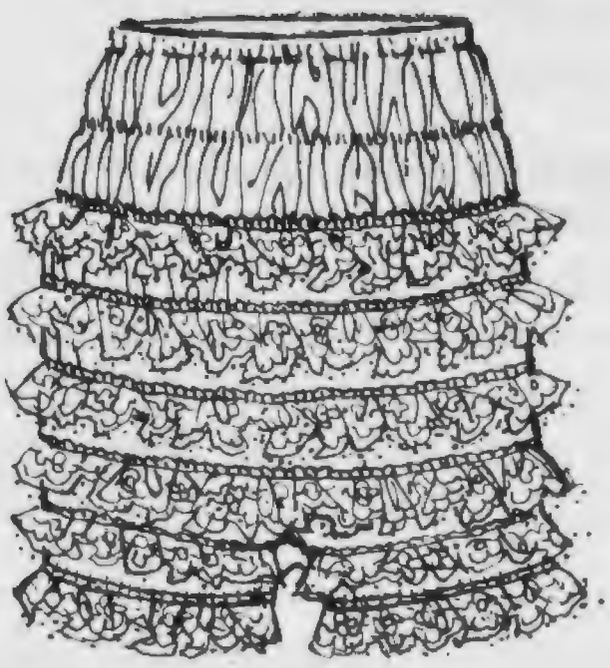
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Mr. and Mrs. Sellers (in the foreground) in attendance at one of the Dearborn dinner dances.

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We thank you, Fenton!

(MICROPHONES, *continued from page 18)*

mike should be kept in relatively constant temperatures, preferably in dry places and always protected from shock both during use and while transporting. Many indicated that they have constructed special carrying cases

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for their microphones which were sturdy and foam lined.

Chuck Goodman from St. Rose, Louisiana, pretty well sums up the necessary guidelines for successful microphone care, "I believe that mike covers are good. It is a good idea to wipe off the mike head several times during the program, as acid from your mouth can discolor the head. People not having mike experience, especially club officers when asking to use the mike to make announcements, will blow into the mike head to see if the power is on. This is bad, as dust that is on the mike head will go into the mike. You can clean your mike head with a toothbrush, but don't use water. It is a good idea, when your call is over, to lay your mike on foam rubber."



Dave Abbott uses his EV 635A by holding it horizontally just a fraction of an inch away from his mouth, thereby eliminating a potential feedback problem.

From the study one thing became quite apparent. There is a wide choice of microphones among those who responded. Some of the better known callers listed little-known or even obsolete mikes, while some of the newer and in some cases lesser known callers, listed the most popular microphones. This, in a way, just proves that the choice of mikes doesn't automatically make one an outstanding caller. However, all things being equal, any caller who hopes to deliver a peak performance can certainly benefit from a careful selection of a microphone that is best suited to him.

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Wes Wessinger

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SC 318 Flat Out Boogie/Sneaky Reptile
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INSTRUCTION RECORDS for those who would like to learn to square dance but can't arrange for a caller. All ages from 4th Grade will love these. Write for brochure.
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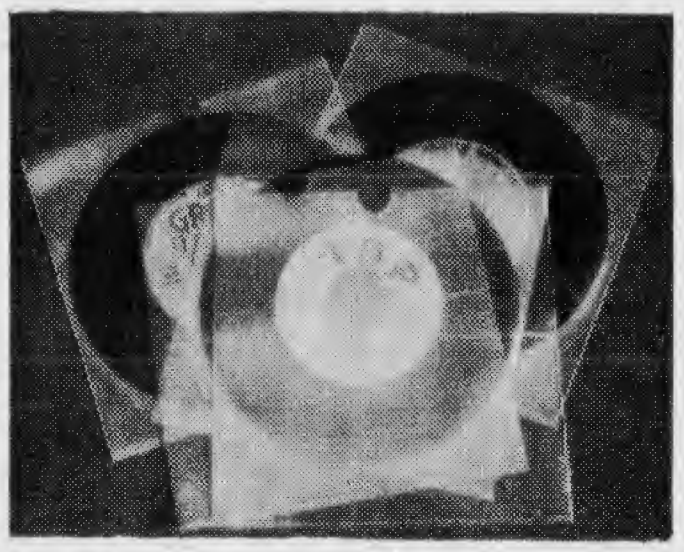
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The Slo-Down is for slippery floors and the Spee-Dup is for slow, sticky floors. Contains no dust, no parafin and no abrasives. 16 oz can either Slo-Down or Spee-Dup $2.75, plus $1.25 postage (in the USA) or $3.15, plus $1.75 postage (Canada and Foreign)



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Records are not inexpensive. Protect them with sturdy, quality record sleeves (for 7" records). (left) Heavy-duty, golden paper sleeves adaptable to written identification by the caller $8.00 per hundred. (right) plastic see-through sleeves of high quality, durable heavy plastic $12.50 per 100.





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These easy-to-write-on peel name tags (left) are a perfect answer for one-night stands and beginner classes. $4.00 per 100. Heavy-duty cardboard tags (right) perfect for guests or new dancers. Tie or pin to costume. Choose from two designs (A or B). Minimum order of the same design 100 for $2.75 postpaid.





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(CONVENTION, *continued from page 38)*

rangements to "fall in at the end of the line." This is a sure way to make new friends.

Living accommodations at the Convention site are as varied as the modes of transportation to Anaheim. There are more than 6,000 rooms blocked for those attending the 25th National. All of these rooms are in the immediate vicinity of the Convention Center.

For those driving recreational vehicles to the Convention, arrangements have been made for parking about 3,000 vehicles at the Orange County Fairgrounds in Costa Mesa. The campground has limited electricity and water. Restrooms will be open 24 hours a day, but there are no showers available. Dump stations are on the grounds and a disposal truck to service vehicles on the spot will be available for a nominal fee.

For those who prefer something different in the way of accommodations—dormitory arrangements can be had at some of the local colleges.

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Square Dancing had not made the great strides it has the last few years.

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September 9-30, 1976
$1,680.00 per person
(from New York)

A CONTINENTAL ADVENTURE

Visiting Denmark, Sweden, Germany
Austria and Switzerland
With Bob and Becky Osgood
and
Bob and Roberta Van Antwerp

American Square Dance Workshop, Inc.
presents

A CONTINENTAL ADVENTURE

September 9-30, 1976

YOU ARE INVITED TO TRAVEL with the happiest of companions, your fellow square dancers, to places you've heard of all your life but never thought you'd ever visit in person. Put yourself in the picture alongside the Little Mermaid in Copenhagen's harbor, walking down a street barely one yard wide in Stockholm's Old Town, crossing the wall which divides the city of Berlin, driving through the Bavarian Alps at the height of their fall colors, dancing a Viennese Waltz in the city where it was born and eating Swiss fondue in no place else but Switzerland. All of this can become a reality—all of this, and much more. Your horizons will become as wide as the world itself as you personally encounter history, art, architecture, geography and customs which, before, you had only read about. And best of all, everything including hotels, flights, sightseeing, tipping and baggage is taken care of for you. All you have to do is sit back and enjoy the Adventure.

This will be the seventh travel holiday which Bob and Becky Osgood and Bob and Roberta Van Antwerp have led together and it includes some of their favorite spots along with some new areas they are looking forward to visiting. Your pleasure is their only desire and they would enjoy sharing this European adventure with you.

Everything included in the tour is first-class or even better. All hotel rooms have private baths. Two meals are provided each day and on some days all three meals are furnished. Special evening activities are included in each city—events often not found in other tours. We plan to square dance with local enthusiasts in both Denmark and Germany. And in each area, some free time is left so that you can do exactly as you desire.

Don't wait to sign up; space is limited. Simply fill out the application on the last page of this brochure and mail it with your deposit. You'll open the door to a very exciting vacation. All applications will be acknowledged as quickly as possible and will be considered on a first-received, first-served basis. Reservations are available only through this organization and at our Los Angeles office.

CONTINENTAL ADVENTURE



1st Day—Thursday, September 9

Our Continental Adventure begins today as square dancers board their jets in Los Angeles and other cities enroute to our meeting at the S.A.S. lounge in JFK Airport, New York. Tonight we fly to the land of Hans Christian Andersen. Dinner will be served shortly after takeoff aboard our Scandinavian Airlines jet and we'll have breakfast before we touch down in Copenhagen.

DENMARK

2nd Day—Friday, September 10

Early this morning we land at Kastrup Airport in Copenhagen and from there drive through the city seeing the Radhuspladsen (Town Hall) with the first World Clock invented by Jens Olsen, the New Carlsberg Glyptotek, Christiansborg Palace, seat of the Danish Parliament, the Fish Market, Royal Theatre and Amalienborg Palace. By motorboat we'll tour the harbor and canals including a visit to the famed Little Mermaid Statue. We reach our HOTEL SCANDINAVIA for lunch and then a free afternoon to catch up on our sleep due to the change of time. In the evening we will have dinner a 7 Smaa Hjem, an unusual restaurant with seven rooms decorated in different styles and then pay a visit to Tivoli Gardens, Copenhagen's famous playland with its illuminated fountains, amusement rides, pantomime theatre, dance hall and concerts.

3rd Day—September 11

A full day at leisure to explore the marvelous Danish shops, perhaps to visit the National Museum, try one of the 500 varieties of sandwiches at Oskar Davidsen's

or join the locals on a bicycle ride. In the evening we hope to join with our Danish friends for a square dance.

4th Day—September 12

A full-day's trip today to Zealand. We will drive through the Danish country and seaside to visit Frederiksborg Castle, Hillerod and then Kronborg Castle built in 1574 at Elsinore and known as Hamlet's Castle. Lunch will be included today. We return to our hotel in time for dinner and in the evening we will attend the circus and delight in the breath-taking and wondrous acts.

SWEDEN

5th Day—Monday, September 13

We bid farewell to Denmark today as we take a short flight to Stockholm and transfer to our new HOTEL ANGLAIS. In the afternoon we will get acquainted with this beautiful Swedish capital as we visit the Royal Palace, the Riddarholm Church—the Swedish Pantheon—the magnificent City Hall, view the charming statuary in Millesgarden as well as walk through the narrow, quaint streets of Old Town. Finally a visit to Skansen Park with its variety of attractions.

6th Day—Tuesday, September 14

This morning we see Stockholm from a different vantage point as motorboats take us on a tour "Under the Bridges" through both fresh and salt water canals and bays. Our trip will terminate at the Wasa Museum where we will visit this warship of 1628 which sank in the harbor on its maiden voyage and was raised intact in 1961. An unscheduled afternoon and in the evening a special dinner at the Restaurant Solliden.

7th Day—Wednesday, September 15

A full-day's drive through the lake country and north to Uppsala, witness to a thousand years of changing Swedish history, seat of the archbishop, home of the



Amalienborg Palace, residence of the Danish Queen

University and resting place of Dag Hammarskjold. After lunch, which is included, we will visit the cathedral and Old Uppsala. On our return we will stop in Sigutna, Sweden's oldest town.

GERMANY

8th Day—Thursday, September 16

Today we fly to Berlin, known as the "Island City" which has once again become an important industrial and cultural metropolis. We change planes in Hamburg and upon arrival in Berlin transfer to the HOTEL SCHWEITZERHOF. The afternoon is at leisure.

Double span of the Vasterbron and silhouette of the "City on the Water"





The heart of downtown West Berlin

9th Day—Friday, September 17

This morning we will tour West Berlin visiting the Kaiser Wilhelm Memorial Church, Schoenberg Townhall and the Berlin Museum. We will pass the Brandenburg Gate, Reichstag, Victory Column, the University of Technology, Olympic Stadium as well as the modern shopping areas. The afternoon is left unscheduled so we may do as we wish; perhaps time for a hair set or a stroll along the lake. In the evening we will have dinner at the Old Berlin Bier Halle complete with typical German music.

10th Day—Saturday, September 18

Today a half-day trip to the other side of the wall, East Berlin. We will drive down Unter der Linden Boulevard, see St. Hedwig's Cathedral, the State Opera, Humboldt University, Marx-Engels Square, Soviet Memorial and Karl Marx Avenue. Back to the West Side for a memorable square dance this evening with our German friends.

11th Day—Sunday, September 19

A leisurely morning and at mid-day we transfer for our flight to Munich. Upon arrival our guides and motorcoaches will take us through the beautiful Bavarian countryside, along Lake Kachel and Walchen to Mittenwald, famous for its violin industry and finally to Garmisch and our HOTEL GOLF.

12th—Monday, September 20

A full day to see this beautiful area. We will visit Oberammergau, wood-carving center known for the Passion Play presented once each decade. Then to Hohenschwangau, a magnificent castle which faces Neuschwanstein on another nearby hill. Built on a 1,500 foot rock, Neuschwanstein Castle was the dream of mad King Ludwig II and must be seen to be believed. Somewhere en route we'll find a spot for a picnic lunch which is included.

AUSTRIA

13th Day—Tuesday, September 21

This morning we drive across the Austrian border to Innsbruck, home of the 1964 Winter Olympics. Here we board the Simplon Express train for Vienna. During the 5½-hour trip we will cross Austria in first-class comfort, including luncheon in the dining car. Upon arrival we will transfer to the HOTEL INTERCONTINENTAL.

14th Day—Wednesday, September 22

Our morning tour today will drive along the Ringstrasse, the broad main boulevard fringed by many fine buildings of the past century, to the Old Town, then a visit to St. Stephen's Cathedral, the most impressive example of Gothic architecture in Austria, as well as to see Schonbrunn Castle and the Opera



Johann Strauss Memorial in Stadtpark

House. We'll also visit a training session of the Lippizaner Horses at the Spanish Riding School (if held). The afternoon is unplanned and perhaps we will sample the pastries at Demels, the royal pastry supplier, or visit Strauss Park for tea.

15th Day—Thursday, September 23

This morning the land of Strauss comes alive as we drive to the Vienna Woods, past Liechenstein Castle to visit the Seegrotte by boat. Then via the gently rising hills to the ancient Cistercian Monastery at Heiligenkrenz for a visit. We'll also see the former Imperial Hunting Lodge "Mayerling" where in 1889 Crown Prince Rudolf died under tragic circumstances.

Tonight we will enjoy a bit of Old Vienna as we visit Grinzig with its magnificent setting for dinner with wine and Schrammel (oompah music).

SWITZERLAND

16th Day—Friday, September 24

This morning we waltz out of Austria and yodel our way into the land of the Alps as we fly to Zurich and then drive to beautiful Lucerne. On the way to our PALACE HOTEL we will see the original "Lion Monument" dedicated to the Swiss Guard, the wooden Chapel Bridge of 1333 and the Dance of Death Bridge built in 1407, both of which are adorned with unusual paintings. We'll also see the Townhall of 1559, the medieval walls and the spectacular view of Lake Lucerne and the surrounding mountains.

17th Day—Saturday, September 25

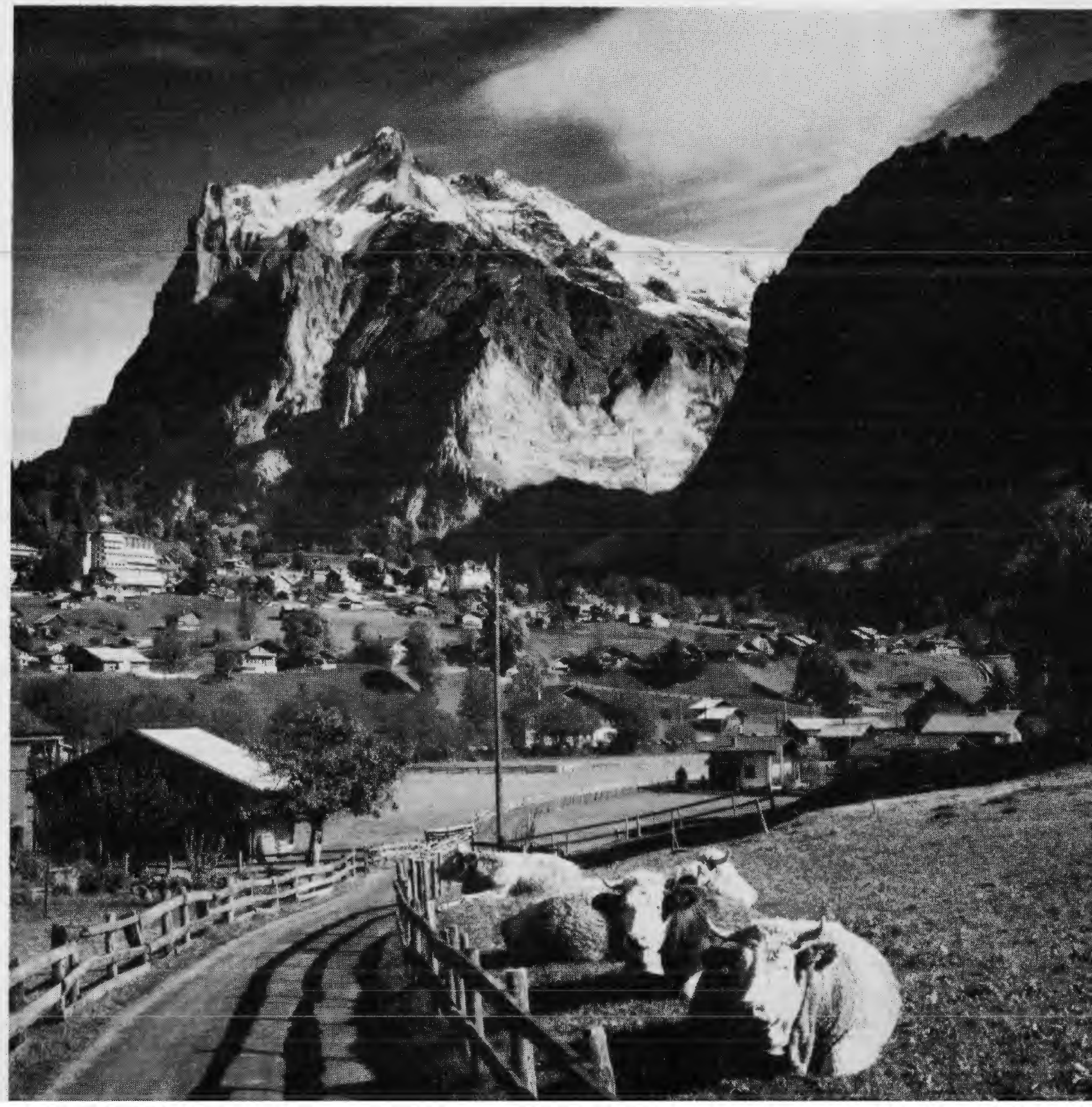
A full day to explore Lucerne on our own, to walk through its charming, twisting streets, shop for Swiss Chocolate or watches, or perhaps take a ride to the top of Mt. Pilatus. This evening we'll partake of Swiss fondue while we enjoy the entertainment at the Statdskeller Restaurant.

18th Day—Sunday, September 26

A delightful excursion today to the Bernese Oberland area, featuring an ascent of the Bruniz Pass at 3,400 feet. We drive past the Lakes of Sarnen and Lungern, the Gorge of the Aare at Meiringen, Lake Brienz and Interlaken, well-known resort with its memorable view of the Jungfrau. Lunch will be included at Grindelwald. We'll also see the valley of Lauterbrunnen with the Staubbach Falls and the Trummelbach Falls which descend in five wonderful cascades inside the "Black Monk." These are visited by means of an electric elevator built into the rock.

19th Day—Monday, September 27

Today we cross from one side of Switzerland to the other as we drive along Lake Lucerne to Altdorf, the heart of original Switzerland, where legend tells us of an apple being shot by William Tell. Then via Furka Pass to Gletsch where we will have lunch. At Brique we will see the starting point of the longest tunnel in Europe which runs 15 miles into Italy. Then past small, unspoiled Swiss villages, through the Rhone Valley, along Lake Geneva, Montreux (city of culture) and up to Lausanne in time for a late dinner at our HOTEL PALACE.



The glacier village of Grindelwald in the Bernese Oberland

20th Day—Tuesday, September 28

A morning to relax. In the afternoon we will tour Lausanne seeing the place St. Francois, the new building of Switzerland's supreme court of appeal in Mon Repos Park, the Cathedral of 1235 considered the most perfect Gothic church in Switzerland, the University with its museum collections, the Municipal Casino. We will drive up to "Le Signal" with its spectacular view of the city and lake and then through the Forets de la Ville to La Sallaz, La Rosiaz, Blemont and down through the vineyards to the village of Pully before returning to Lausanne.

21st Day—Wednesday, September 29

This morning we will drive to Ouchy where we will board a ship for a short cruise across Lac Leman to the resort town of Evian. Suddenly we will discover we are in another country—FRANCE. There will be time to stroll through this spa and perhaps to buy some French perfume before returning by boat to Switzerland. The afternoon is unscheduled. In the evening a very special Medieval Banquet is planned at the Chateau d'Oron as a fitting close to our Continental Adventure.

U.S.A.

22nd Day—Thursday, September 30

We leave Lausanne this morning to tour Geneva, largest city in the French-speaking part of Switzerland. We will see the famous Flower Clock, the handsome promenades along the lake front with its Jet d'Eau spouting its geyser of lake water sometimes as high as 500 feet; also the old section of town dominated by St. Peter's Cathedral, the Reformation Monument, the bustling downtown shopping area, the United Nations Buildings and the International Red Cross. We arrive at the airport in time to board our early afternoon TWA flight to return to New York as we bid adieu to our Continental Adventure.



CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet based on 14-21 day GIT fare, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of SAS, TWA or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and first-class train.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: $119.00 per person.)

MEALS: Continental breakfasts and table d'hote dinners will be included. Lunch is included the first day in Copenhagen and on all full-day tours.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included. Airport taxes are not included. At present there are none.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Adventureland Safaris, and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Adventureland Safaris, accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

American Square Dance Workshop, Inc.
Continental Adventure 1976
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the 1976 Continental Adventure

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of $200.00 ($100.00 per person). We understand that the balance is due by June 9, 1976. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

_____ _____
signed (date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 9, 1976. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements. Refunds for airfare are made according to IATA regulations which specify that 25% of the airfare is subject to forfeiture if cancellation is made under 30 days.

EXTENSIONS: The fares shown in this itinerary are based on the 14–21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare, they may remain in Europe after the tour has been completed and return at some later date.

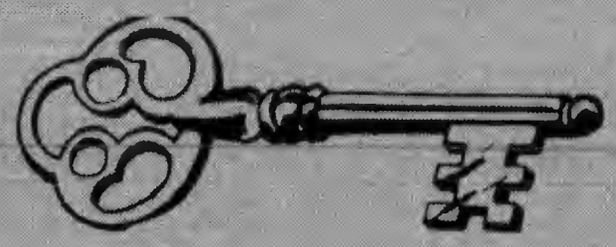
BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of $2.00 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your  **key to a lifetime of memories.**

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please print your names as you would like them on your badges.

_____ (his) _____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

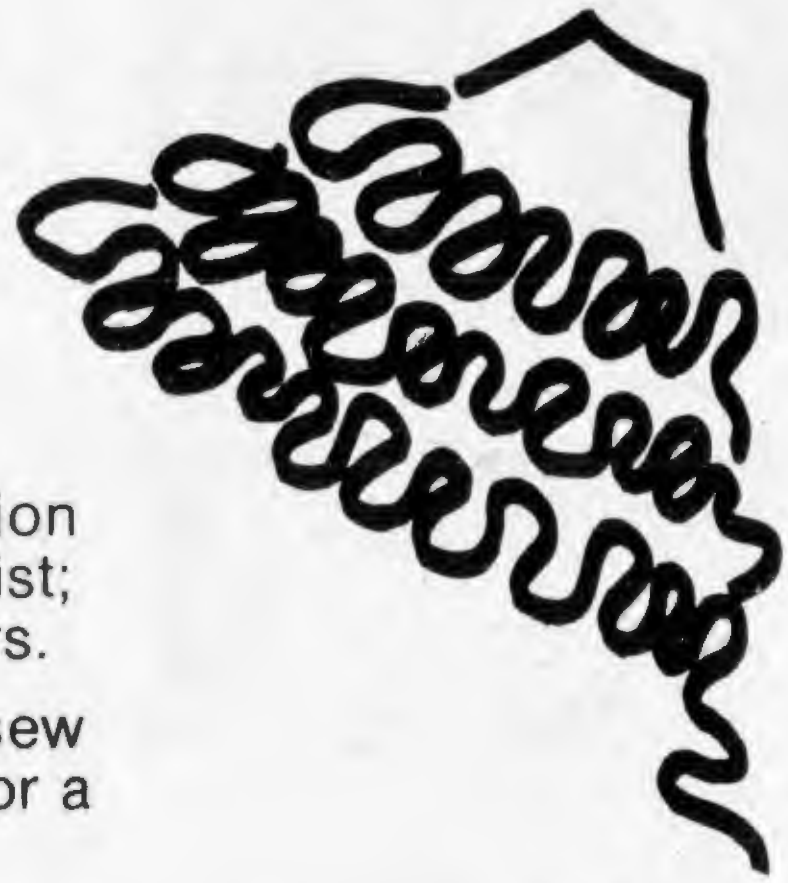
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Bob and Becky Osgood

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SQUARE DANCE DATE BOOK

Oct. 3-4—Fall Foliage Square Dance Festival, Montpelier, Vermont

Oct. 3-4—1st Annual Sunnyland Retreat, New Conv. Center, Myrtle Beach, S.C.

Oct. 3-5—Meramec Weekend, Meramec State Park, Sullivan, Missouri

Oct. 3-5—Fun Dance Weekend, Granada Lodge, Lake of the Ozarks, Bengal Dam, Missouri

Oct. 4—Valley Stars 30th Anniversary, Somis, California

Oct. 4-5—Annual Prairie Schooners Festival, 1st United Methodist Church, Sidney, Nebraska

Deadline for copy for the January, 1976 issue of SQUARE DANCING is November 1st. To avoid disappointment, please send in the information on *your* special event for the January and February issue by that date and we'll see that it is included.

Oct. 4-5—26th Annual S/D Festival, Quadra-Dangle Clubhouse, Laramie, Wyoming

Oct. 5—Edge Hill Squares Jubilee, Gwynedd-Mercy Academy, Ambler, Pa.

Oct. 5—Franklin Squares 25th Anniversary Dinner Dance, Hospitality Inn, Penn Hills, Pennsylvania

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Order from: **The Sets in Order American Square Dance Society**
462 N. Robertson Blvd., Los Angeles, Ca. 90048

Oct. 10—Lee Schmidt Fan Club Dance, Auditorium, Riverside, California
Oct. 10-11—Chattanooga Choo Choo Festival, Memorial Auditorium, Chattanooga, Tennessee
Oct. 10-11—State S/D Fed. 26th Annual Festival, Convention Center, Little Rock, Arkansas
Oct. 10-11—11th International Fall Festival Onondaga Co. War Memorial, Syracuse, New York
Oct. 10-12—Red Bates Has a Ball, Spring Gulch Square Barn, New Holland, Pa.
Oct. 10-12 — Fall Dance and Camping Jamboree, Spring Creek Dude Ranch, Hickory Valley, Tennessee.
Oct. 10-12—Meramec Weekend, Meramec State Park, Sullivan, Missouri
Oct. 10-12—SCVSDA 19th Annual Jubilee, Fairgrounds, San Jose, California
Oct. 18—16th Annual Peanut Festival Dance, Community Center, Dothan, Alabama
Oct. 18—Rose Festival S/D, Harvey Hall, Tyler, Texas



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Oct. 24-26—9th National S/R/D Convention, Skellerup Hall, Christchurch, New Zealand
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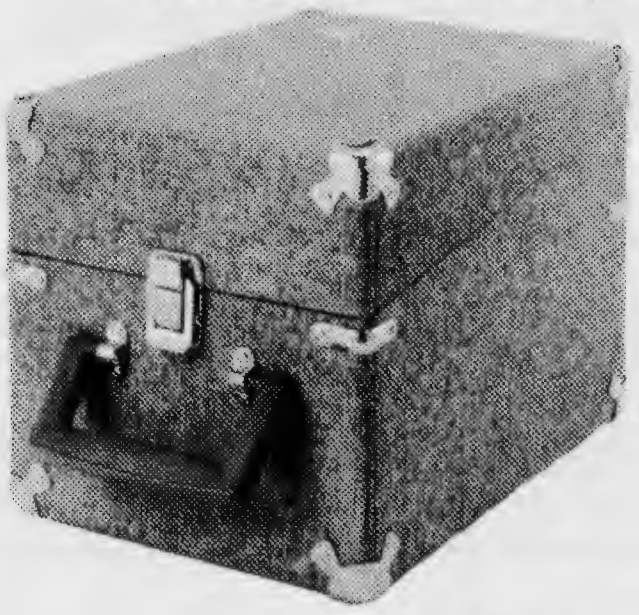
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